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CHAPTER I.

- § 1. The prime elements of music are, RHYTHM, MELODY and HARMONY. RHYTHM is the regular measurement of motion in the movements of music, or the regular recurrence of accent, which gives character and expression to it. MELODY is a succession of pleasing Musical Sounds. HARMONY comprehends all the relations and combinations of Musical Sounds.
 - § 2. A musical sound is called a Tone.
 - § 3. Tones have three qualities, viz: length, pitch and power.

 Note.—Teacher explain and illustrate the above terms.
 - § 4. Music is represented by certain characters, called Notes.

TABULAR VIEW OF NOTES.
Whole. Half. Quarter. Eighth.

. Sixteenth.

A Whole note is equal in value to two Half notes four Quarters eight Eighths
sixteen Sixteenths.

A double Whole note ## is sometimes used. It is equal in value to two Whole notes.

§ 5. Notes are used to determine the relative length of tones.

Characters indicating silence are also used, called Rests. These correspond in their relative length to the different notes, and are named accordingly: each note having its corresponding rest.

EXAMPLE.

Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest.

CHAPTER II.

THE SCALE, STAFF AND CLEFS.

- § 6. The SCALE is a series of eight tones in a particular order of succession. These tones are named from the names of numbers: One, Two, Three, Four, Five, Six, Seven, Eight. The Italian syllables, Do, Re, Mi, FA, Sol, LA, Si, Do, are also applied to the SCALE.
- § 7 The difference of pitch between any two tones is called an INTERVAL; as from 1 to 2, from 4 to 6, &c.

The distance from any tone to that next above or below is called a SECOND; as from 1 to 2, from 3 to 4, from 4 to 5, &c.

- § 8. As the Scale is composed of eight tones, there must necessarily be seven Seconds; of these, five are large, and are called MAJOR SECONDS; the remaining two are small, and are called MINOR SECONDS.
- § 9. The Minor Seconds occur between 3 and 4, and 7 and 8, or their corresponding syllables, Mi, and Fa, and Si, and Do; all the others are Major.

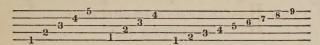
THE SCALE ILLUSTRATED.

Spunoses on William Wi

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do Pronounced, Doe, Ray, Mee, Fah, Sole, Lah, See, Doe. § 10. The pitch of tones is represented upon what is called the Staff.

§ 11. The Staff consists of five parallel horizontal lines and the spaces between the lines. Each line and space is called a Degree, making nine degrees, which are numbered from the lowest upward.

THE STAFF ILLUSTRATED.



§ 12. When more than nine degrees are wanted, short lines above and below the Staff are used, called added lines.

EXAMPLE.

Second added line above.

First added line above.

First space above.

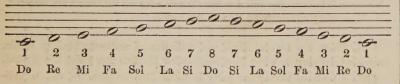
First space below.

Second added line below.

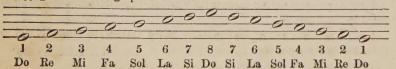
Second added line below.

THE SCALE REPRESENTED UPON THE STAFF IN DIFFERENT POSITIONS.

No. 1. Commencing upon first added line below.



No. 2. Commencing upon first line.



No. 3. Commencing upon first space



It will readily be seen by the above examples, that One of the scale may be represented upon any degree of the staff.

- § 13. The first seven letters of the alphabet are used in naming the Degrees of the staff. By these letters the absolute pitch of tones is determined.
- § 14. The arrangement of the letters upon the staff is determined by characters called CLEFS, of which there are three used in this book.
- § 15. The Treble or G Clef is made thus, and determines G to be upon

second line of the staff, from which the other letters are reckoned in alphabetical order upward, and downward by the inversion of that order, thus:



§ 16. The Tenor Clef is made thus. This also determines G to be upon

the second line of the Staff, and both letters and syllables are read the same as when the Treble Clef is used. The principal object in introducing this clef is, that the tenors may have a clef of their own, and thus be enabled at all times to determine which is their part.

§ 17. The Bass or F Clef is made thus, and places F upon the fourth line.



§ 18. The scale, together with Numerals, Letters and Syllables, is represented upon the staff with the G clef, as follows, the first tone being, by common consent, written upon the letter C. It is, therefore, said to be in the key of C.



§ 19. A piece of music is in the key of that letter which is taken as One.

§ 20. The scale applied to the staff with the Bass clef.



- § 21. A Double Bar or shows the end of a strain of music, or a line of poetry.
 - § 22. A Brace } is used to connect the parts designed to move together.
 - § 23. A Close denotes the end of a piece of music.

CHAPTER III.

MEASURE, RHYTHM, TIME.

- § 24. Music is divided into equal portions of time, called MEASURES.
- § 25. Measures are represented to the eye by inter-spaces, which are separated from each other by perpendicular lines, called BARS.

B	ar.	Bar	Bar.	Bar.	Bar
	Mensure.	Meas	ure. Me	asure. Mea	sure.

How many measures? How many bars?

- § 26. There are several kinds and varieties of measure used in music, each kind deriving its name from the number of parts into which it is divided.
- § 27. A measure having two parts is called Double Measure, and is indicated by the figure 2.
- § 28. A measure having three parts is called Triple Measure, and is indicated by the figure 3.
- § 29. A measure having four parts is called Quadruple Measure, and is indicated by the figure 48.

§ 30. A measure having six parts is called Sextuple Measure, and is indicated by the figure 6.

§ 31. It is natural to sing certain parts of the measure with more strength than the rest. This is called ACCENT.

§ 32. Double measure requires two motions of the hand, or beats, called BEATING TIME. The first is a downward beat; the second an upward beat.

§ 33. Double measure is accented upon the first part.

§ 34. Triple measure has three beats: first, down, second, left, third, up.

§ 35. Triple measure is also accented upon the first part.

§ 36. Quadruple measure requires four beats: first, down, second, left, third, right, fourth, up.

§ 37. Quadruple measure has a primary accent upon the first part, and a secondary accent upon the third part.

4 38. Sextuple measure requires six beats: first, down, second, down, third, left, fourth, right, fifth, up, sixth, up.

§ 39. Sextuple measure has a primary accent upon the first part, and a secondary accent upon the fourth part.

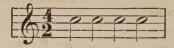
§ 40. The different varieties of measure, as well as the different kinds, are indicated by figures in the form of fractions.

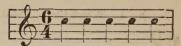
§ 41. The upper figure shows the number of beats in a measure; the lower figure shows what kind of notes belong to each part of the measure.

§ 42. There may be as many varieties of measure as there are kinds of notes. The following, however, are those in common use:—

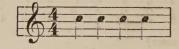


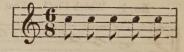
QUADRUPLE MEASURE.

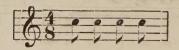




SEXTUPLE MEASURE.







COMPOUND TRIPLE MEASURE. COMPOUND QUADRUPLE MEASURE.



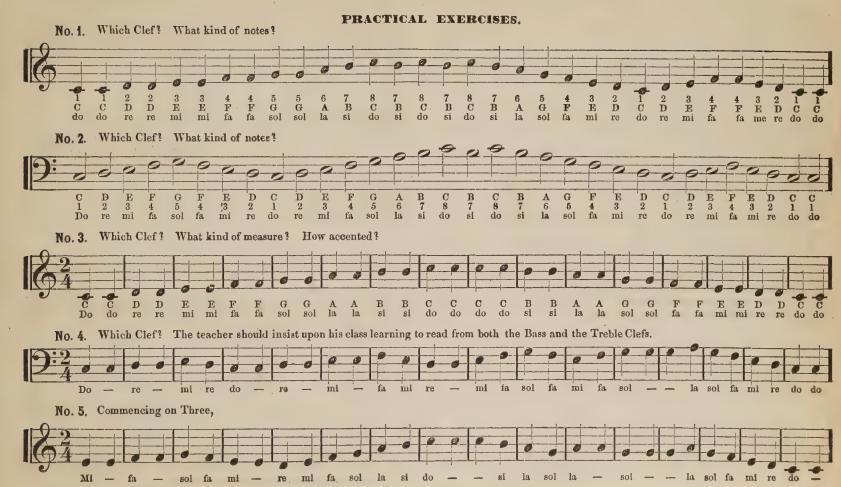


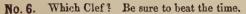
In compound triple measure there is a primary accent on the first part, and a secondary accent on the fourth and seventh parts.

In compound quadruple measure there is a primary accent on the first part, and secondary accents on the fourth, seventh and tenth parts.

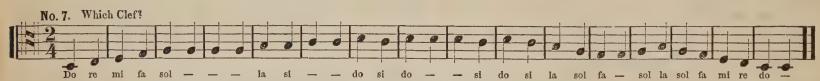
ACCENT is quite as important in singing as in speaking. If the poetry be regular in its construction, and is correctly adapted to the music, the accentuation of the two will correspond. If otherwise, the musical accent must, as a rule, be made to conform to that of the language.

CHAPTER IT.









No. 8. Commencing on five. Quarter and Half Notes.



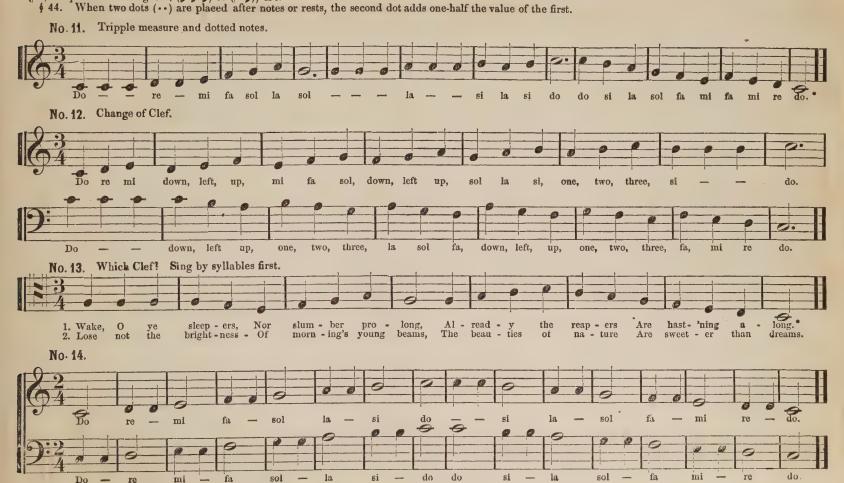
No. 9. Commencing on eight.



No. 10. Sing by syllables first.



43. A Dot (•) after a note or rest, adds one-half to its value, thus: a dotted half note (6°) is equal to three eighths, (5°5) or (6°5), &c.



No. 15. Quarter Rests. Sing by syllables first. Change of Clef.



No. 16. What kind of measure? How many beats? How accented?

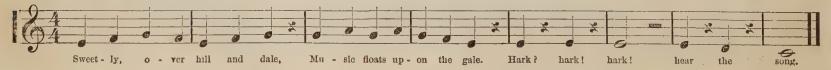


No. 17. Eighth and Quarter Notes. Two Eighth Notes to one beat.

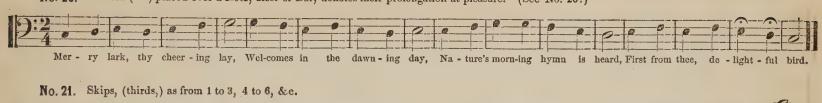


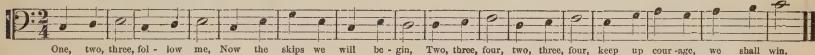
No. 18. Half, Quarter and Eighth Notes. Sing by syllables first. re - sound - ing, 1. Cheer - ful let the tide of song. Ev - er - more a - bound - ing, Keep our spir strong, live - long joy - ful meas - ure, day! Life - shall pass while we 2. Sing All the in pleas - ure, way.

No. 19. Half and Quarter Rests, and Whole Note.



No. 20. A Hold () placed over a Note, Rest or Bar, denotes their prolongation at pleasure. (See No. 20.)





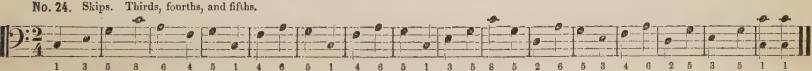
No. 22. Thirds continued.



No. 23. Skips. Thirds and fourths.



2. On - ward now with flow se - rene, Go, the ver - dant banks be - tween; Go, the o - cean vast to swell, Then, dear lit - tle stream, fare -well.



1. Now has come the hour of sing-ing; Cheer-ful spir-its hith-er bring-ing, With our o-pen books be-fore us, Let us join in tune-ful cho-rus.

2. Gen - tle mu - sic! how we love her! Sweet she sings the wide world ov - er, With our o - pen books be-fore us, Let us join in tune-ful cho-rus.

No. 25. Skips. Thirds, fourths, fifths and sixths.



No. 26. Skips. Thirds, fourths, fifths, sixths, sevenths and eights or octaves.



No. 27. Exercise in the change of Clefs.

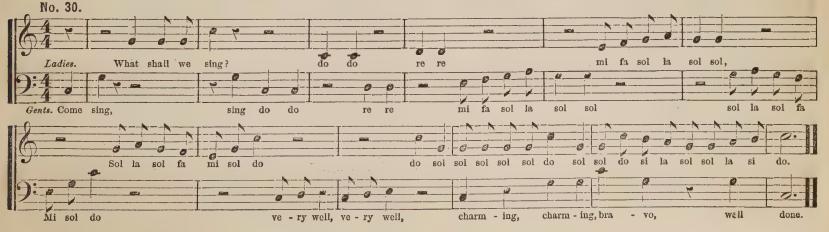


- § 45. A whole rest is sometimes called a measure rest, and is used to fill a measure of any kind.
- No. 28. Exercise in which the whole, Half, Dotted half, and Quarter Rests are introduced.



- 46. Sometimes a group of three equal notes are performed in the same time that two of the same name would be; such a group is called a Triplet, and usually has the figure three over or under it. Thus the Triplet of (?) is equal in value to (??). The Triplet of (?), &c.
- No. 29. Exercise in which the Triplet is introduced.

 Do mi sol sol sol sol mi, mi sol la la la sol sol mi do si la sol la la la sol sol sol si si si do. Come let us mer -ri -ly sing, Light -ly cheer -i -ly sing, Light -ly mer -ri -ly, mer -ri -ly, cheer -i -ly sing.
- § 47. A piece of music may commence with either part of the measure. When there is a deficiency in the first measure, it must be made up in the last. See No. 30.



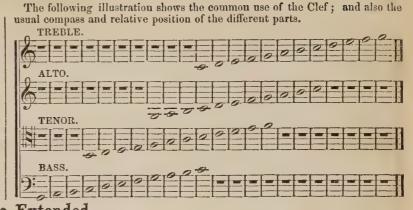
No. 31. Sextuple Measure. How many beats? How accented? When the time is fast, it is better to give only two beats to each measure, down and up. up down down left right Down down up down down left right up up down down left right up left right up up. No. 32. re mi fa do re mi fa sol fa sol la sol la si la si do do. fa re mi Do do do do sol sol sol sol fa fa fa fa sol sol sol sol do. do do do do la la la sol fa mi mi mi mi § 48. When a note embraces two parts of a measure, the first unaccented, and the second accented, it said to be syncopated. See No. 33. No. 33. Syncopation. Ordianary accent. Syncopation. Ordinary accent. § 49. When a series of notes are performed in a short and pointed manner, they are said to be Sтассато, (pronounced Stac-kah-to,) and are marked thus. (1 1 1) See No 34. HALF STACCATO is indicated by dots, thus; (• • •) See last four measures of No. 34. No. 34. The Slur () is used when two or more notes on different degrees are to be sung to one syllable. A Tie () is used when two or more notes on the same degree are to be sung to one syllable. See No. 35. No. 35. Tie. Tie. Slur. Slur. Tie. Slur. Tie.When the win - ter days are coming, When the snow-flakes fly a - round, Hush'd is ev' - ry insect's humming, Hush'd is ev' -ry woodland sound.

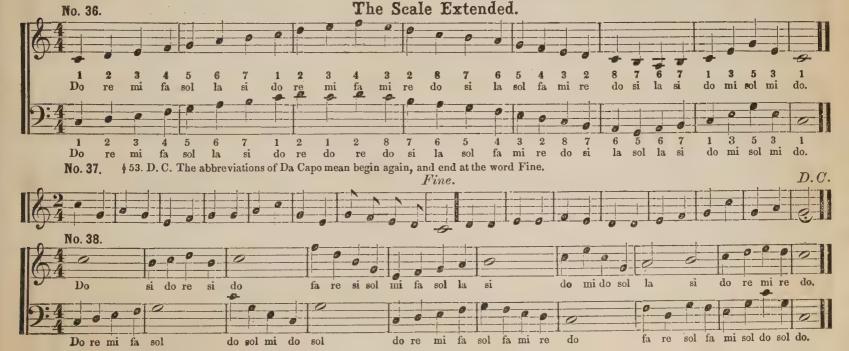
CHAPTER V.

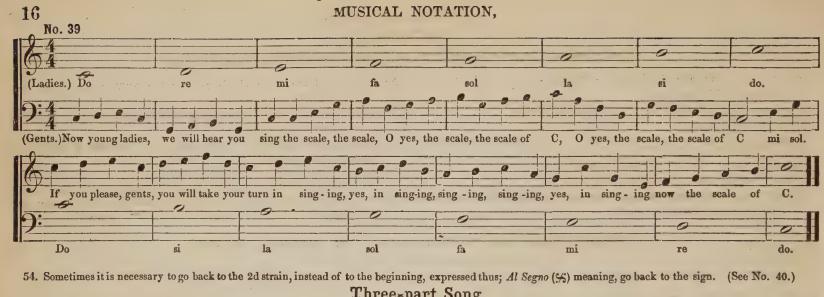
EXTENTION OF THE SCALE AND CLASSIFICATION OF VOICES.

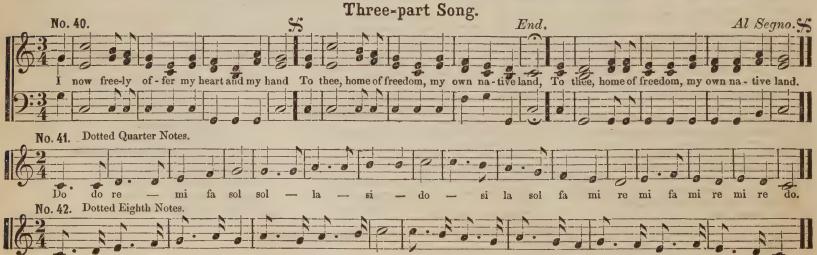
- \$ 50. When tones higher than eight are sung, eight is to be regarded as one of an upper scale.
- § 51. When tones lower than one are sung, one is to be regarded as eight of a lower scale.
- § 52. The human voice is naturally divided into four classes; low male voices, or Bass; high male voices, or Tenor; low female voices, or Alto; high female voices, or Treble.

Note 9. Besides the above, there are also other distinctions, as Baritone, between the Bass and Tenor. And the Mezzo Soprano, between the Alto and Treble. The Treble is frequently called Soprano.









CHAPTER V.

TERMS AND SIGNS OF EXPRESSION.

PIANO, or its abbreviation P, signifies a soft tone.

PIANISSIMO, or PP., very soft.

MEZZO (pronounced Metzo,) or M., a medium force of tone.

FORTE, or F., a loud tone.

FORTISSIMO, or F F., very loud.

MEZZO PIANO, or MP., signifies middling soft.

MEZZO FORTE, or MF., signifies middling loud.

A tone, began softly, and gradually increasing in power, is called a CRES-CENDO, marked CRES., or An inversion of the Crescendo is called a DIMINUENDO, and is marked DIM. or _____.

A gradual increase of tone, immediately followed by a gradual diminish, is called a Swell,

Sforzando, abbreviated SFZ., or the sign >, \wedge , signifies a sudden increase or force of tone.

A tone commenced, continued and ended with an equal degree of power, is called an Organ Tone; it may be indicated by parallel lines, thus: ______ When a passage is performed in a smooth, gliding and connected manner, the

Vhen a passage is performed in a smooth, gliding and connected manner, the term Legaro, (pronounced Le-gah-to) or Tie _____ is used.

EXPLANATION AND PRONUNCIATION OF MUSICAL TERMS.*

A-In, for, at, with, &c.

Accelerando—(A-tchel-e-ran-do); moving faster, and faster.

ACCENTO-(A-tchayn-to); accent, accented.

ADAGIO-A-dah-jo); slow.

AD LIBITUM, or ad lib-at pleasure.

ALLEGRO-(Al-lay-gro); a quick movement.

ALLEGRETTO-(Al-lay-gray-to); less quick than allegro.

ANDANTE-(An-dan-te); distinct; rather slow.

ANDANTINO—(An-dan-tee-no); quicker than andante.

A TEMPO-(Ah-tem-po); in time.

Bis-(Bese); twice.

CALANDO-(Ca-lan-do); diminish and retard.

CANTABILE—(Can-tah-bee-le); elegant, graceful.

Con-(Cone, long o); with.

CON SPIRITO-(Spir-ito); with spirit.

Cona-an additional close of a composition.

DA CAPO—(Da-cah-po or D. C.); go the beginning.

DAL SEGNO—(Dal-say-no, or D. S.); go to the sign.

Dolce-(Dol-tche); soft, sweet, delicate.

FINE-(Fe-ne); end.

FINALE—(Fee-nah-le); the final movement.

FUGUE-(G as in get); a flight; one part leading, others imitating,

GRAVE-(Grah-ve); Slow and solemn.

GIUSTO-(Je-us-to); in just, equal, steady time.

Largo-A slow movement.

LARGHETTO-(Lar-get-o); not so slow as largo.

LEGATO-(Le-gah-to); smooth and connected.

Lento-(Layn-to); slow and gliding.

MAESTOSO-Majestically.

Moderato-(Mod-e-rah-to); moderately.

Obligato—(Ob-le-gah-to); necessary indispensable,

PIA-(Pee-a); more.

PIA Mosso-(Pee-ah-moso); more rapidly.

PRESTO-Quick.

PRESTISSIMO-Very quick.

Primo-(Pree-mo); first.

PASTORALE-(Pas-to-rah-le); in a genial style.

PIACERE—(Pee-a-tche-re); gay and graceful.

RALLENTANDO, or RALL-slower by degrees.

RECTTATIVE-In speaking style.

RITARD-Slower and slower.

SENZA- without.

SENZA ORGANO- without organ.

Solo-For one voice or instrument.

Soli-(So-lee); plural of solo.

Solfeggio-Vocal exercise.

Sostenuto-(Sos-te-nu-to); sustained.

Soto-Under.

Soto Voce-with subdued voice.

Subito-(Su-bee-to'; quick.

Scherzo-(Skert-zo); in a playful manner

TEMPO-Time.

TRIO-(Tree-o); for three parts.

Tutti-(Tut-tee); all together.

VIVACE-(Ve-vah-tche); quick and cheerful.

Voce-(Vo-tche); voice.

Volti-(Vol-tee); turn over.

Volti Subito-Turn over quickly.

Voce of Testa—The head voice.

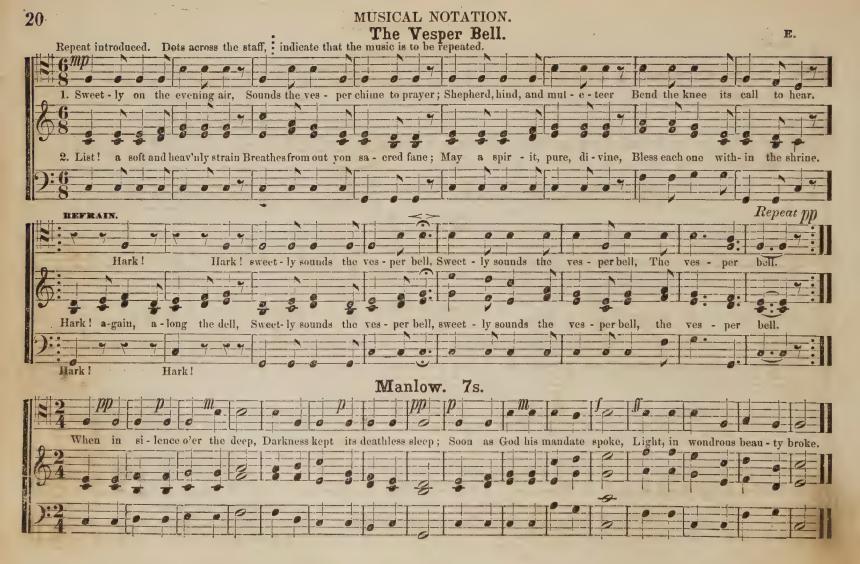
Voce pt Petro-The chest voice.

^{*} In the pronunciation, the syllable which is italicized shows the accent.

Solfeggio Exercises.

No. 43. Tenor and Alto in unison, Bass an octave lower, Soprano an octave higher. The key-note is taken by the parts at octaves. mi fa sol mi re mi fa Do do si si do re mi mi fa mi re do mi re mi re do Do Do. Do. Do. No. 44. Formula for taking the key. Sol .. do.... sol.... sol 801... si re do. do la sol mi re re sol do re si do. Do mi sol la.... Do. Mi.. Mi fa.... mi fa.... mi fa mi do do mi fa.... mi... Do. do si sol do..... sol la si sol do.... do si sol do. *WIDMAN. No. 45. do re Fa sol la fa foa la si sol do do si do re mi do re sol. si do la si do re si mi mi re mi fa re mi fa sol mi fa do. fa sol mi fa sol la sol sol fa mi sol la sol fa la sol fa mi sol fa fa re mi fa re sol sol mi re do mi fa mi re fa mi re do mi re do *From High School Choir, by Emerson & Tilden, by permission.





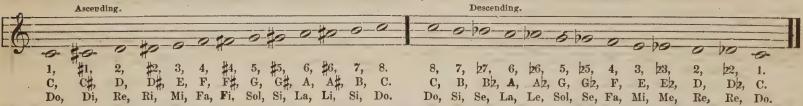


CHAPTER VI.

CHROMATIC SCALE. *

- § 55. Between the tones of the Scale, which form the interval of a Major Second, an intermediate, or a Chromatic tone may be introduced. Intermediate tones may therefore occur between one and two, two and three, four and five, five and six, and six and seven; thus we have another Scale consisting of thirteen tones and twelve intervals of a Minor Second each: this is called the Chromatic Scale.
- § 56. Instead of forming an additional number of degrees for the purpose of representing the intermediate tones, it is customary to represent them on the same degrees of the staff on which the Diatonic tones are represented, by prefixing to the letters or numerals a qualifying sign called a Sharp. (#) or a Flat (2). See Scale below.
- § 57. In speaking of the numerals applied to the tones of the Chromatic Scale, we say: "Sharp one, Flat two," &c. In speaking of the letters, we say: "C Sharp, D Flat," &c.

 THE CHROMATIC SCALE: NUMERALS, LETTERS AND SYLLABLES.



Note 1. In pronouncing the syllables of the Chromatic Scale, the letter I should always receive the sound of ee: thus, Di is pronounced Dee, Ri should be pronounced Ree, &c.

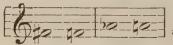
The letter e should receive the sound of the English long a, thus: Se is pronounced Sā, Le is pronounced Lā, &c.

Note 2. The teacher should impress upon the minds of his pupils the fact that C is not C elevated, and that D is not D depressed; but that the tone C is an independent tone, being in pitch between C and D, and so of the other letters.

In commencing practice with intervening tones, the ear must be appealed to again. Let the teacher sing 1, seven below, 1, with the syllables do, si, do, the class repeating the same by imitation. As this contains the minor second, it will be easy afterward for the pupil to imitate 2, \$1, 2, with syllables re, di, re. After a sufficiently close imitation, unite the two exercises already given, thus:—do, si, do—re, di, re. Then add 3, \$2, 3, mi re mi; 4, 3, 4 fa, mi, fa; 5, \$4, 5, sol, fa, sol; 6, \$5, 6, la, si, la; 7, \$6, 7, si, li, si; 8, 7, 8, do, si, do.

Although the singing of the Chromatic scale ascending and descending is a somewhat difficult thing, yet with a teacher who can give the chromatic scale accurately with the voice, or what is generally better, with the aid of an instrument, a class of fair ability may be easily educated up to it; and it affords a fine training process for the ear.

§ 58. A Natural (2) is used to counteract the influence of a flat or sharp. (accidental) extends through the measure in which it appears, unless countersucceeding measures unless intercepted by a note upon another degree.



The influence of a sharp (#) or flat (2)—acted by a natural. It also extends through

[.] Chromatic, from a Greek word signifying color. The intermediate or chromatic tones having been formerly written with colored ink.

CHAPTER IX,

MINOR SCALE.

§ 59. Besides the Major and Chromatic Scales, (already explained,) there is another, called the Minor Scale, consisting of eight tones, but arranged according to a different order of intervals from either of the others. It is based upon the sixth of the Major Scale, syllable La, which is taken as one of the Minor. Every Major Scale or key has its Relative Minor, and every Minor its Relative Major, and both have the same signature.

The Relative Minor to any Major Scale is founded upon its sixth; and the Relative Major to any Minor Scale is founded upon its third.

3. Part in peace! such are the praises



God, our Ma-ker, lov-eth best; Such the worship that up-rais-es Human hearts to

SYLLABIC COMBINATIONS.

1. INITIAL SYLLABLES.

[The common faults in the enunciation of syllables, consist in a slack, sbscure articulation of the single elements of which they are composed, and, in addition, the fault of negligently allowing a vowel sound to intervene between the consonants; thus, "bala" for bla. It is undoubtedly one of the greatest faults of our language, that it abounds in unmusical collocations in the sounds of letters and syllables. But true taste will never allow this fact to excuse a slovenly style of articulation, but will always maintain a neat, clear, and exact sound of every element, in whatever combination it may occur.]

Bl, cl, fl, gl, pl, sl, spl.

Blame, bleed, blithe, blow, blew, black, bled, bliss, blot. Claim, clean, clime, close, clew, clap, cleft, clip, clot. Flame, flee, fly, flow, flew, flat, fleek, flit, flock, flute. Glare, gleam, glide, glow, gloom, glad, glim, gloss, glut. Place, plea, ply, plow, plan, plat, plot, please. Slay, sleep, slide, slow, slack, slept, slip, slew. Spleen, display, splendor, explore.

Br, er, dr, fr, gr, pr, spr, tr, str, shr.

[The following words need attention to a clear, distinct enunciation of the hard r,—free, however from prolongation.]

Brave, bread, brink, broke, brisk, brow, brook, brink. Crave, creep, cried, croak, crest, crook, crop, crust. Drain, dream, dry, drove, drag, dred, drip, drop. Frame, free, fro, fruit, fret, froth, frown, freeze. Grain, green, grind, grown, grand, grim, ground, graft. Pray, preach, pry, prone, pride, prove, proud, prow. Spray, spring, sprung, sprang.

Trace, tree, try, trust, track, tread, trip, true. Stray, street, strife, strown, struck, stream, stress, strength.

Sm, sn, sp, st.

Small, smite, smoke, smooth, smile, smote, smear. Snare, sneer, snow, snug. Space, speed, spike, spoke, spare, sped, split, spear.

2. FINAL SYLLABLES.

Ld, lf, lk, lm, lp, ls, lt, lve.

Bold, hailed, called, held, filled, tolled, culled, pulled. Elf, wolf, gulph, sylph. Milk, silk, bulk, hulk.

Elm, helm, whelm, film. Help, gulp, alp, scalp. Falls, tells, fills, hills, feels, tools, howls, toils. Fault, melt, bolt, hilt. Elve, delve, helve, selves, twelve, valve, devolve, revolve.

Sm, s'n, sp, st, ks, ct, k'd, ft, f'd, pt, p'd, p'n, k'n, d'n, v'n.

Chasm, schism, prism. Reas'n * seas'n, ris'n, chos'n.

Asp, clasp, gasp, wasp, lisp, crisp.

Past, mast, lest, nest, dust, lost, mist, wist.

Makes, quakes, likes, *trikes, looks, streaks, ricks, rocks.

Quak'd, wak'd, lik'd look'd, rock'd shock'd, reject, respect.

Waft, quaff'd, laugh'd, oft, left, sift, soft, scoff'd.

Pip'd, ripp'd, supped, slop'd. Op'n, * happ'n, weap'n, rip'n.

Tak'n, wak'n, weak'n, tak'n.

Sadd'n, glad'n, lad'n, burd'n, hard'n, yard'n, wid'n, hid'n.

Ev'n, † heav'n giv'n, driv'n, wov'n, grav'n, leav'n, ov'n.

Lst, nst, rst, dst, rdst, rmdst. rndst.

[Many of the following combinations occur in the singing of hymns, and need much attention, from their difficulty in articulation.]

Call'st, heal'st, tell'st, fill'st, roll'st, pull'st, reveal'st. Can'st, runn'st, gain'st, rain'st.

Durst, first, worst, erst, barr'st, ear'st, hir'st, lur'st.

Midst, call'dst, filld'st, roll'dst.

Heard'st, guard'st, reward'st, discard'st.

Learn'dst, scorn'dst, turn'dst, burn'dst.

Ble, ple, dle, rl, bl'd, pl'd, rl'd.

Able, feeble, bible, double, troubl'd, bubbl'd, Ample, steeple, tripl'd, toppl'd, dappl'd. Cradle, saddle, idle, bridle.
Marl, hurl, whirl, furl, world, hurl'd, whirl'd, furl'd.

Ngs, ngst, ng'd.

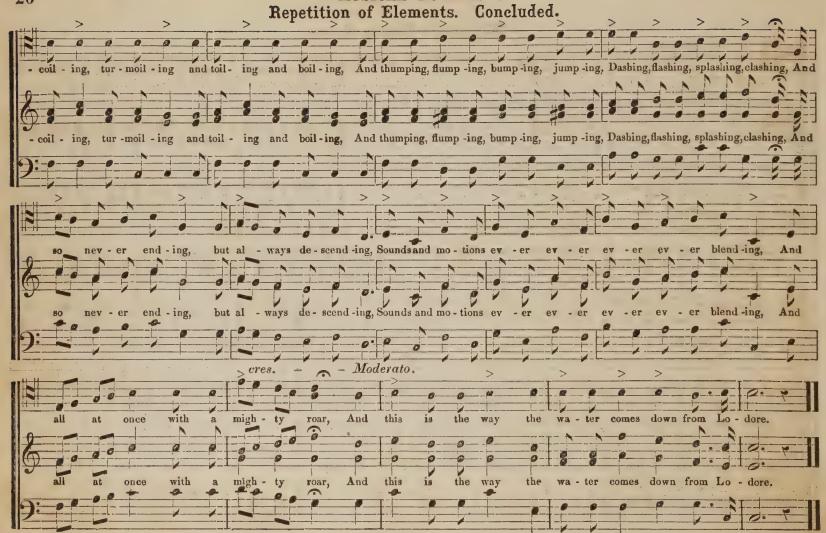
Rings, wrongs, hangs, songs. Hang'st, sing'st, wrong'st, bring'st. Wrong'd, hang'd, clang'd.

* These words should always be read as it spelled without o or e in the last syllable. In singing, the o or e must be sounded when the verse requires, but should never through negligence be made broad or full in the faulty style of 'copun," "tautn."

† These words are usually to be sung, as well as read, without the sound of s after vi but never in the low style of "s-vun," "heav-un," &c.

Repetition of Elements.





Morning's Ruddy Beam.

L. O. E.



CHAPTER VIII.

TRANSPOSITION OF THE SCALE.

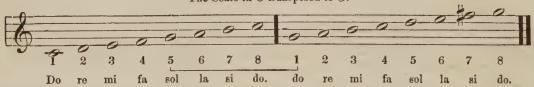
§ 61. When any other letter than C be taken as one, the Scale is said to be Transposed. The Transposition of the Scale, therefore, consists in changing the pitch, or in taking some other pitch besides C, as one, or as the foundation of the Scale.

§ 62. A Scale is in the key of the letter which is taken as one. If C be taken as one, or basis of a scale, it is called the Scale or key of C; if D, key of D, &c. § 63. In transposing the Scale, we must preserve or retain the order of intervals, as in the Scale of C; i. e., from 3 to 4, and from 7 to 8 must be Minor Seconds; all the others Major. To accomplish this, we must reject some of the tones in the key from which the transposition is to be made, and use instead certain intermediate tones.

The first transposition of the Scale is forward by fifths, from C to G; i. e., G is taken as one, or the basis of the Scale.

ILLUSTRATION.

The Scale in C transposed to G.



64. In the above diagram it will be observed that the tone F sharp is used instead of the tone F, that we may preserve the same order of intervals as in C; as the interval from six to seven must be a Major Second, and from seven to eight, a Minor Second. The same method is followed in all the transpositions by Sharps.

65. In every succeeding transposition an additional Sharp will be required upon the seventh, for the reason given in the transposition from C to G.

\$ 66. The Sharps or Flats used in transposition, are written immediately after the Clefs, at the commencement of a piece of music, and are called the Signature, (sign) of the key.

Note. Let it be remembered that any note or notes sharped or flatted, as designated by the signature, continue so through the entire piece, unless the effect of these is cancelled by the use of other accidentals, (Sharps, Flats, or Naturals.)

THE SCALE IN G. SIGNATURE ONE (#). RELATIVE MINOR.



What is the signature? What key? Why? What new tone is used in this key? Ans. F. (#) Why? Ans. To preserve the order of intervals, as in the key of C. No. 50. Do.... la sol fa mi re do re..... mi fa re mi re do..... mi fa sol re sol do re mi fa mi re do si la sol do re si do sol la si No. 51. la...... re mi fa re do si do re mi re si do re mi mi sol fa mi re si si do..... sol la fa mi fa mi si do si sol... si do la solfa mi. fa mi sol do..... mi re fa loa do sol..... No. 52. fa mi fa mi sol.... mi.... sol...... fa mi Mi..... 801..... sol la.... sol fa mi re do. fa sol la sol mi re do.... re... mi fa Do sol... si.... do...... Sol..... si do...

sol do... sol... do... fa... mi fa sol... do.

Do... re... do sol do.....

Do.....



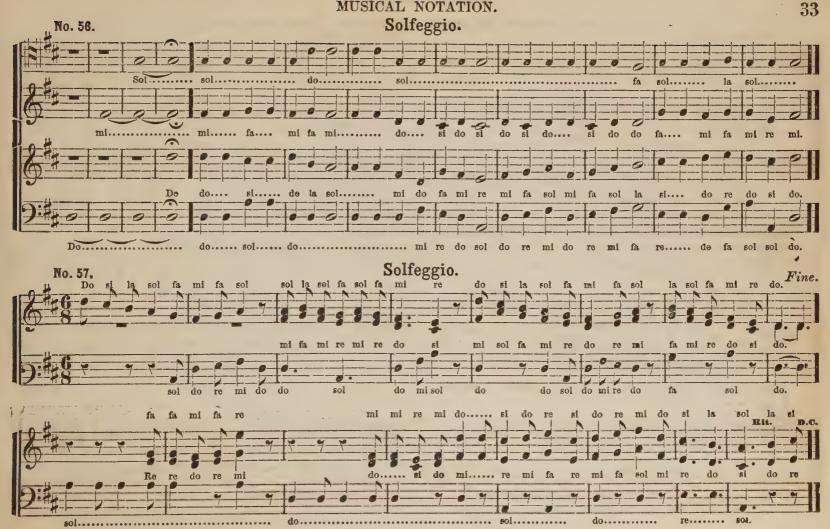


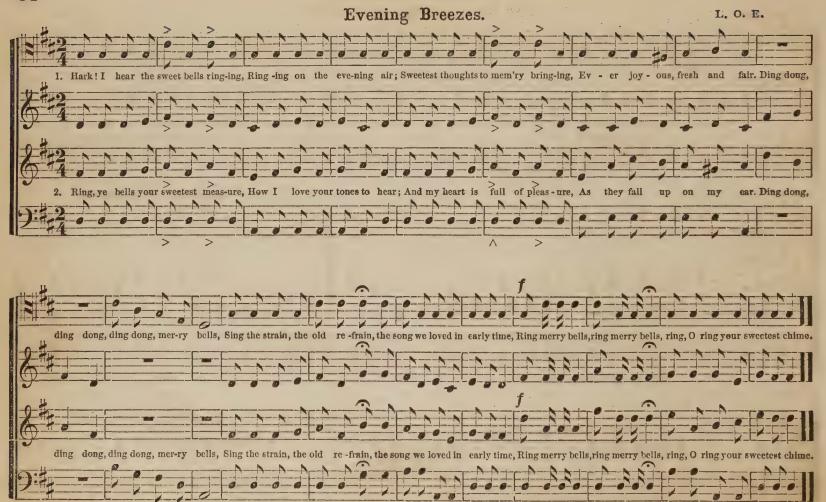
Do re mi fa

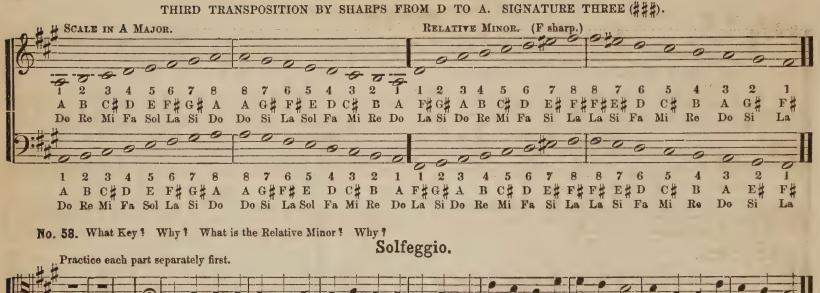
SECOND TRANSPOSITION BY SHARPS, FROM G TO D, SIGNATURE, TWO (#). RELATIVE MINOR. SCALE IN D, C# D. D C# B A G F# E D. В Do re mi fa sol la si do. Do si la sol fa mi re do. La si do re la. La mi fa B C DE BAGF#E D. D D. Do re mi fa sol la si do. Do. si la sol fa mi re do, La si do re mi fa si la. No. 54. What is the Signature? What Key? Why? What letters are Sharped? Why? si do..... si la sol fa re mi fa sol...... la sol la mi re mi fa sol fa mi re do. Come, and let us mer-ry be, While we sing the scale in D. Let the tones be full and free, While we sing thus mer-ri - ly. Do re mi fa sol la sol mi.... fa mi fa re do do sol la do sol re mi fa sol sol do. mi re do No. 55. Sing this Exercise slowly at first, then increase to very fast. Mi re do re mi fa sol fa mi re do re mi fa sol fa mi fa sol la si do sol fa mi re

sol fa mi re do re mi fa sol fa mi re do re mi fa sol la si do

si la sol fa

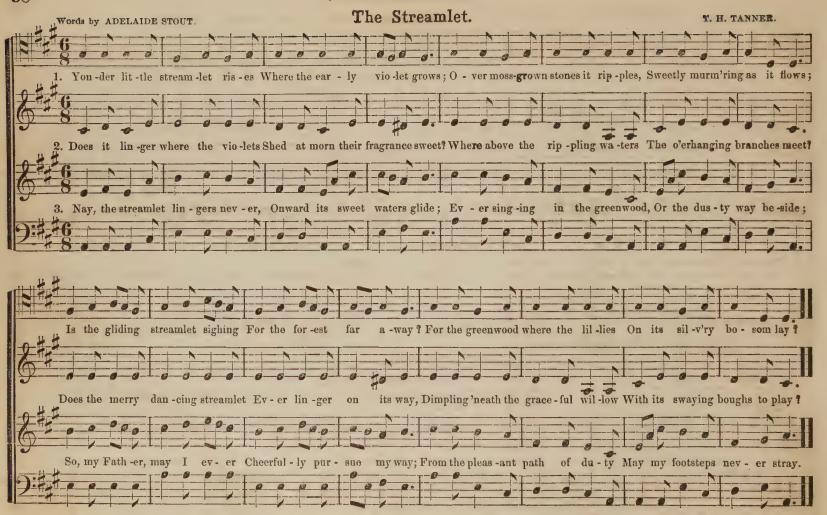












FOURTH TRANSPOSITION BY SHARPS FROM A TO E. SIGNATURE FOUR (###).





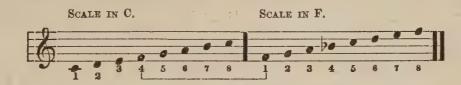
MUSICAL NOTATION.

CHAPTER, X.

KEY of F. The first transposition of the scale by flats is from C to F; i. e., the pitch F is taken as One. The pitches required in this key to secure the proper order of intervals for the scale, are F, G, A, B2, C, D, E, F. By comparing the pitch intervals and the scale intervals, we find that when F is one, G must be two; because the pitch G is a major second higher than F, and two should be a major second higher than one. For a similar reason, A will be three.

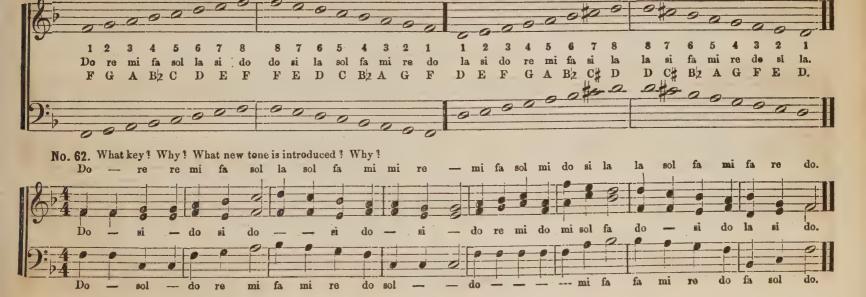
Why will B2 be four? As four must be a minor second higher than three, and B is a major second higher than A, if A be three, B cannot be four, as it is a minor second too high. Take then, a pitch which is a minor second lower than B, which is B2.

As there is one flatted letter in the scale of F, the signature of this key will be one flat.



SCALE IN F, signature one 2.

RELATIVE MINOR.





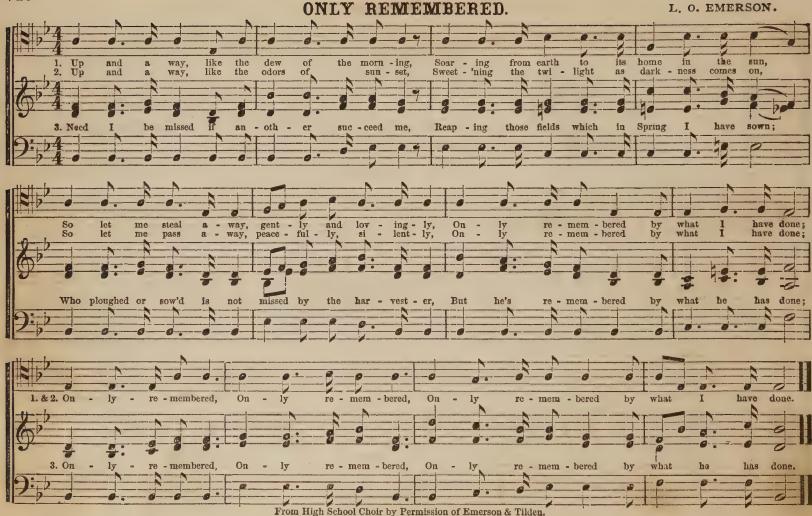


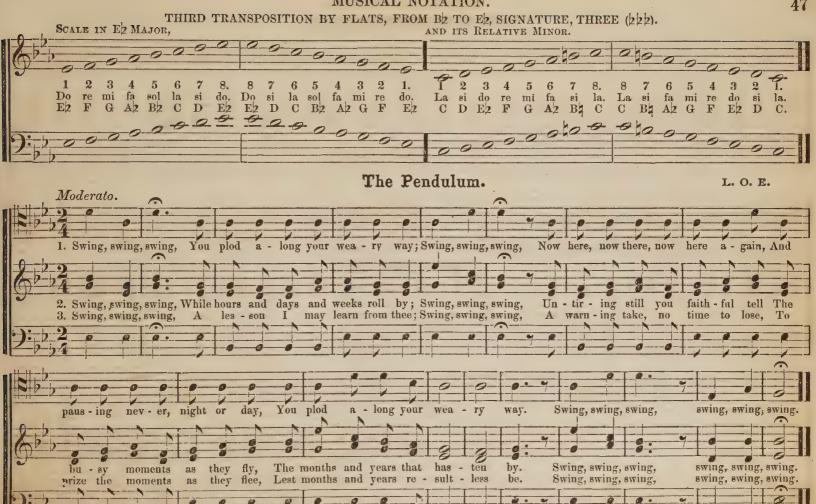
From High School Choir by Permission of Emerson & Tilden.

MUSICAL NOTATION.

SECOND TRANSPOSITION BY FLATS, FROM F TO BE, SIGNATURE, TWO FLATS (22). AND ITS RELATIVE MINOR. SCALE IN BE MAJOR, 0000 la sol fa mi re do. La si Do si re mi fa mi do re si No. 64. What key? Why? What new tone is used in this key? Do do re mi fa sol la si do sol... la sol mi fa.... mi mi sol do do Re fa la do sol sol mi re mi fa No. 65. do sol do a - gree. In sing - ing this new key of flat. Come, now can all mi. the time. Beat do mi mi mi m do. re sol. do re mi mi Bi sol hurry, stead - y, stead - y, do not hurry, Do not One, two, three four, Ve-ry well done. hur - rv







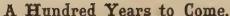
MUSICAL NOTATION.

FOURTH TRANSPOSITION BY FLATS, FROM EL TO AL, SIGNATURE, FOUR (22/2). SCALE IN A2. RELATIVE MINOR. 000000 sol fa mi re do. E2 D2 C B2 A2 si do re mi fa si la. G A2 B2 C D2 E2 F la Do re mi fa la la. sol C B2 A2 G Dz A2 AZ FIFTH TRANSPOSITION BY FLATS, FROM AZ TO DZ, SIGNATURE, FIVE (2222). SCALE IN Db. SCALE IN G2. 2000000 Do si la sol fa mi re do. Do si la sol fa mi re do Do re mi fa sol la si do. Do re mi fa sol la si do. Note. Further transpositions of Fourths will not be necessary, as keys beyond six flats are seldom used. Sound Your A. 1. Come, Bas - so, let's be - gin; And Fan and Kate chime in. 2. Of joys for - ev - er flown, i - dols o - ver - thrown. While Jane shall join our 1. Come, boys, and sound your A,. The lay... Of friends that ear - lv 2. We'll sing of days gone by,. If Breatheo'er the song a - gain, When Tre-bles both u - nite To swell the joy - ous strain. bloom, Hone's cheering, glow-ing beam Shines brightly thro' Jov's ro - ses cease to and Ten - or Bass When Tre-bles both u - nite To swell the joy - ous strain. Hope's cheering, glow - ing beam Shines brightly thro' life may dark - ly



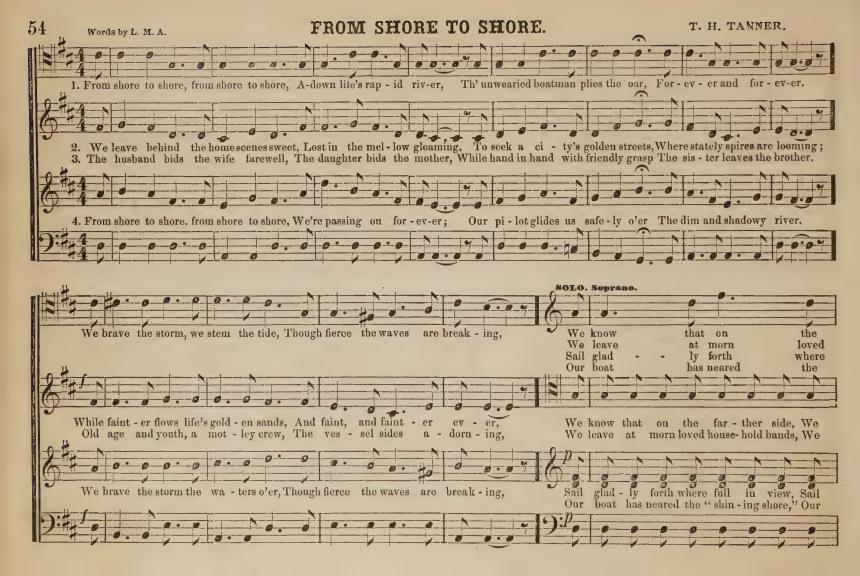


























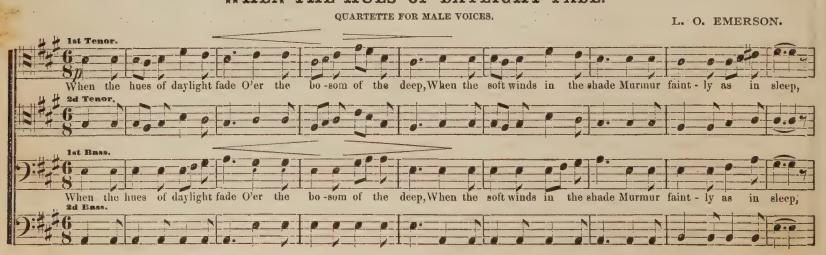
TAKE CARE!" "TAKE CARE!

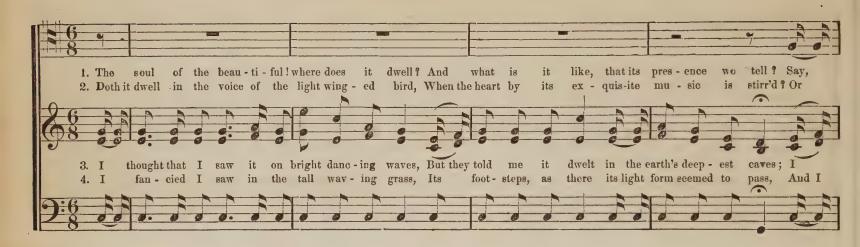


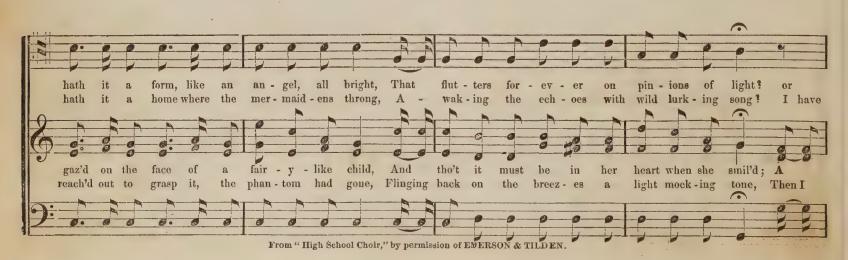


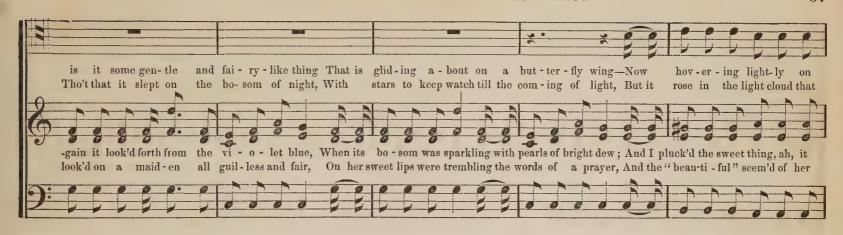


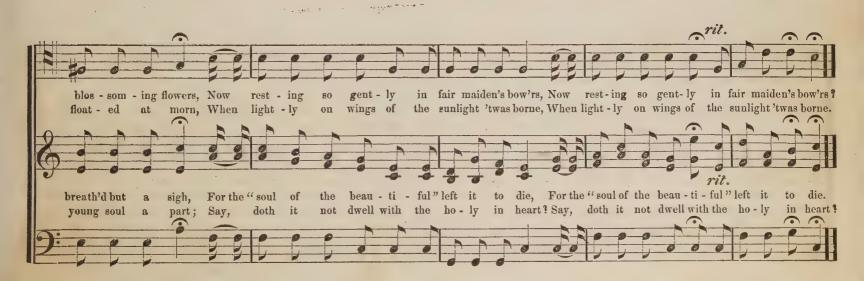
WHEN THE HUES OF DAYLIGHT FADE.

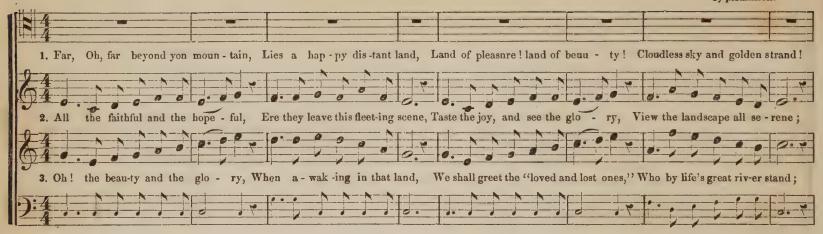


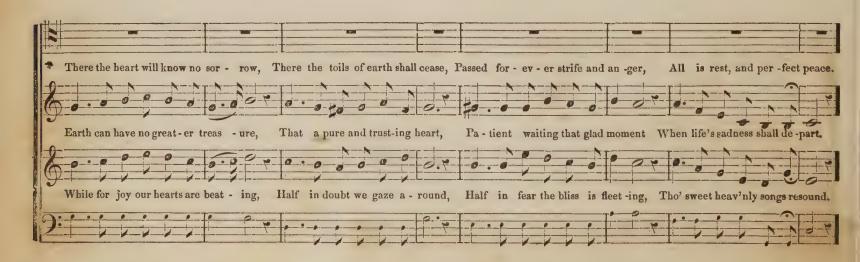


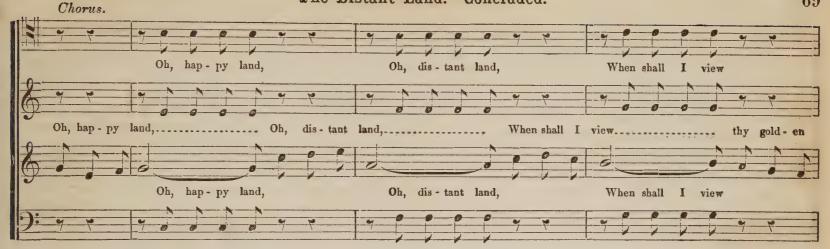


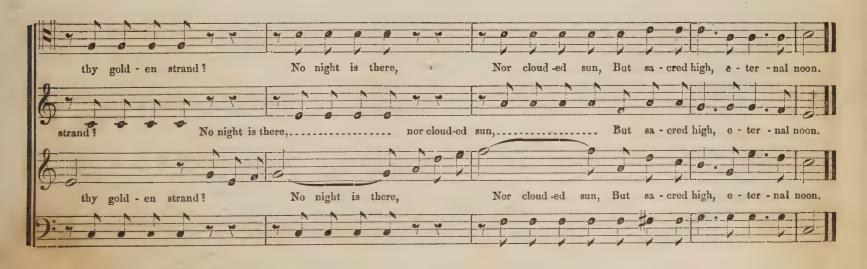


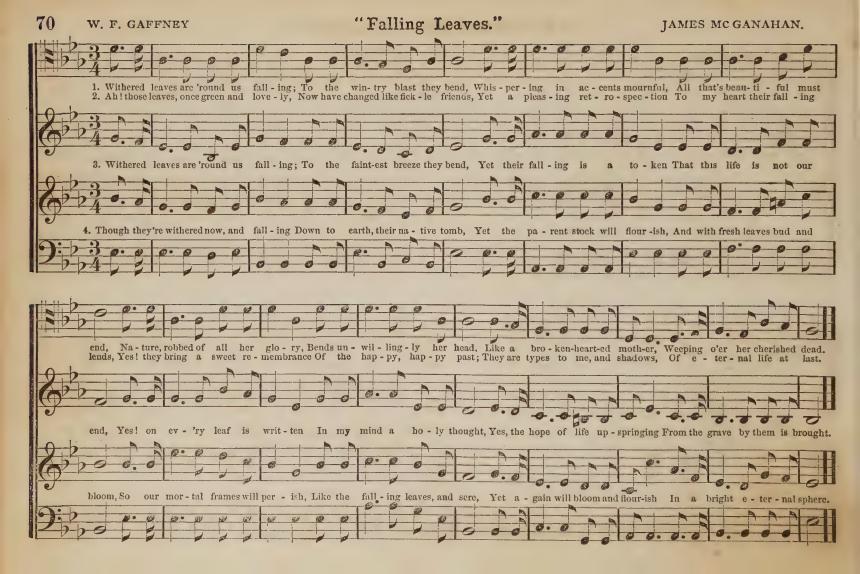






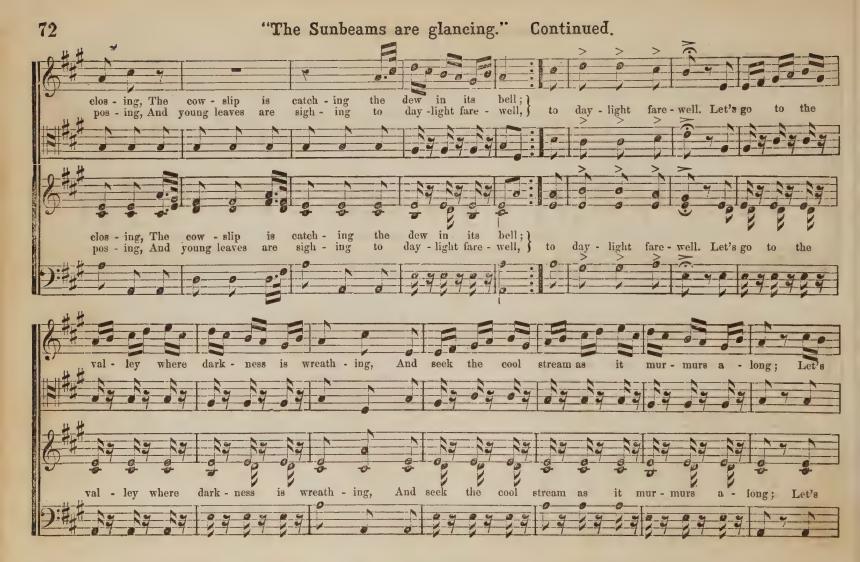




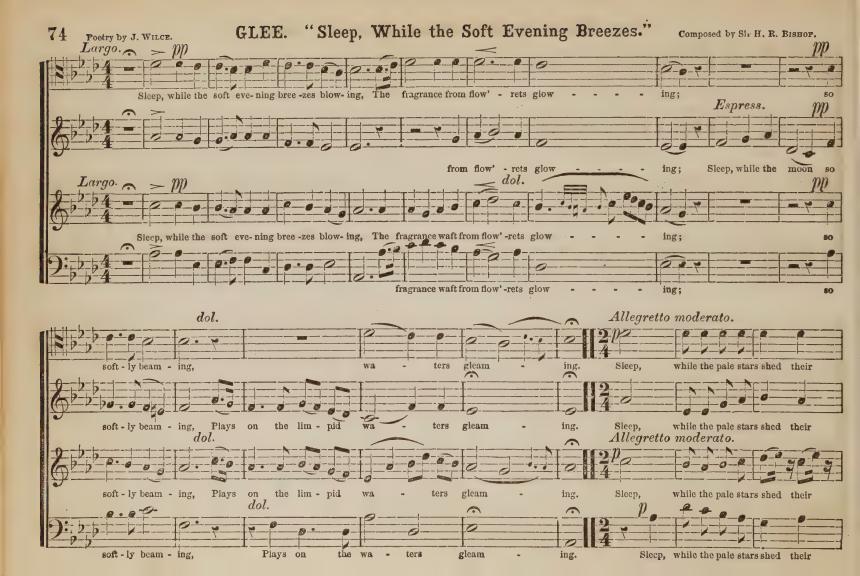


THE SUNBEAMS ARE GLANCING.

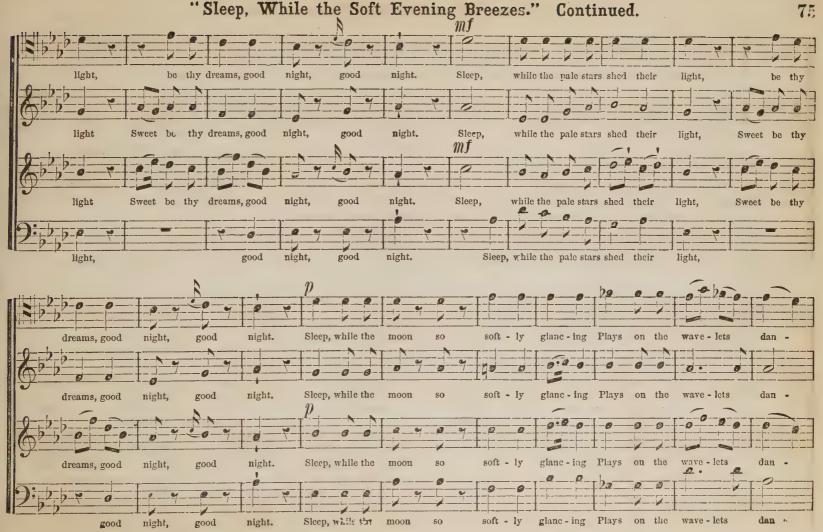


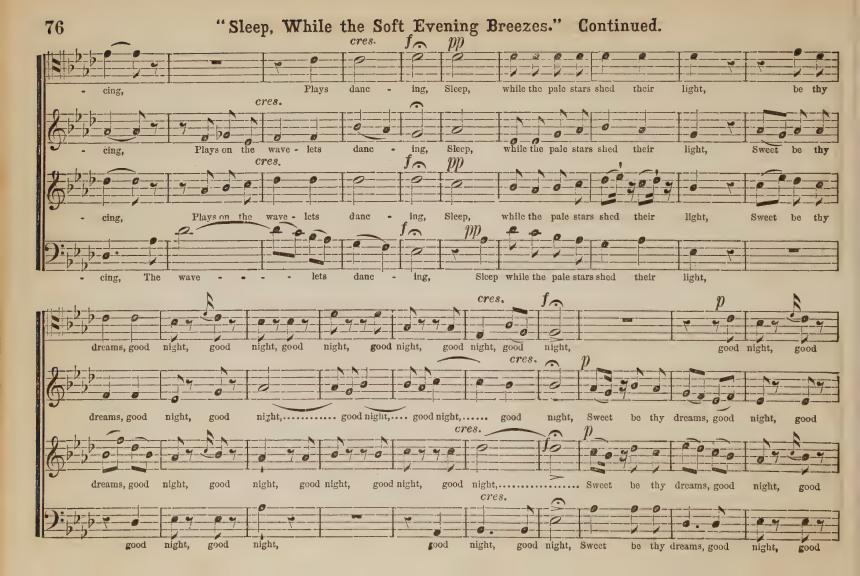






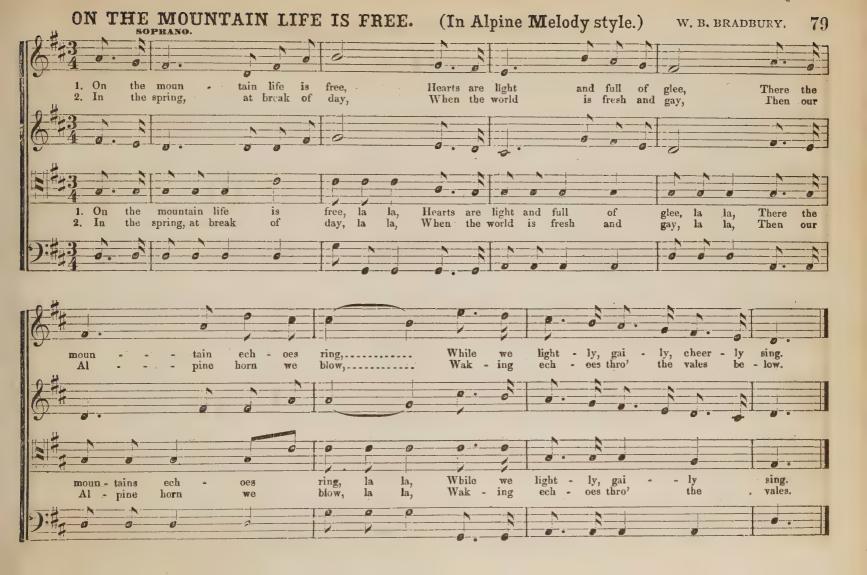








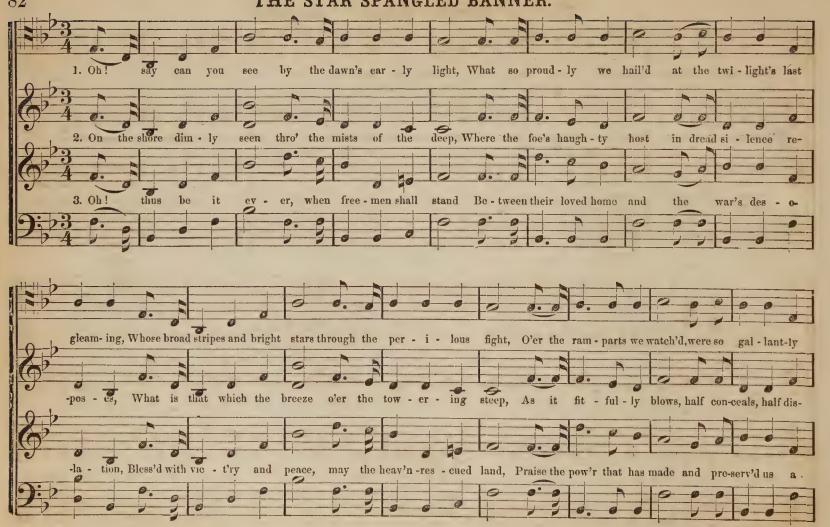


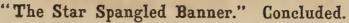


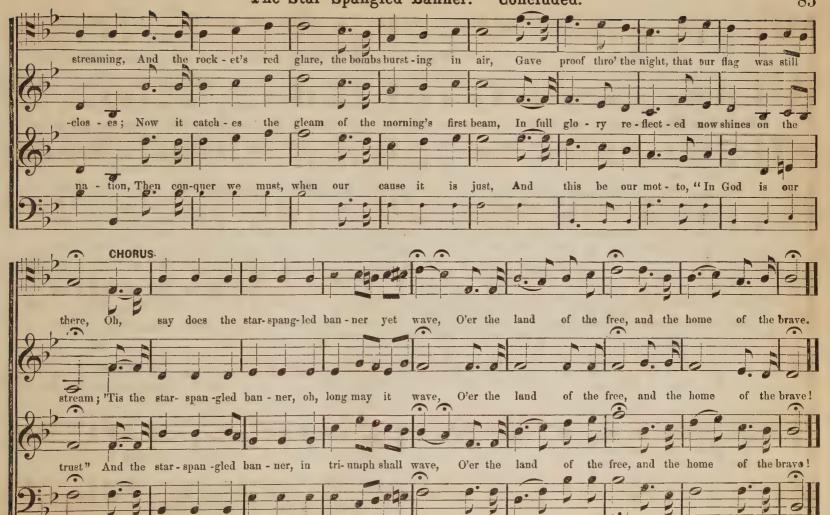












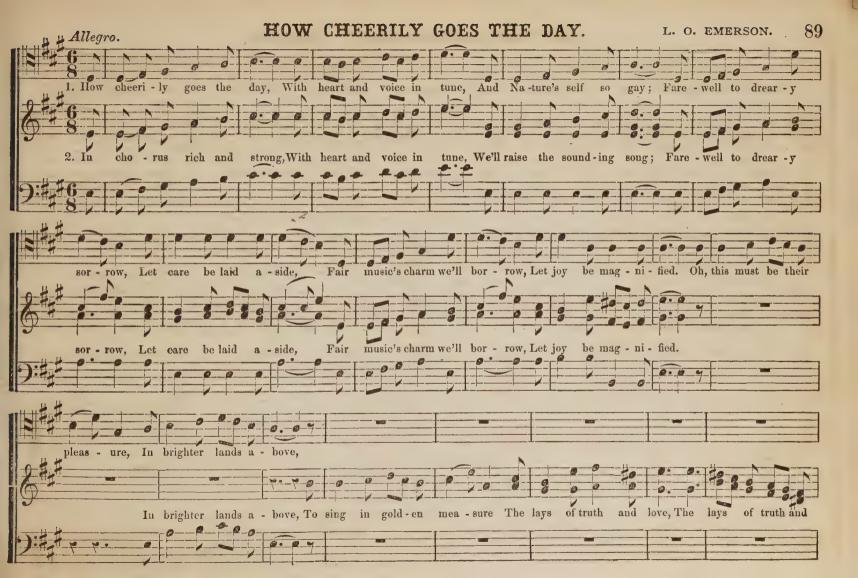


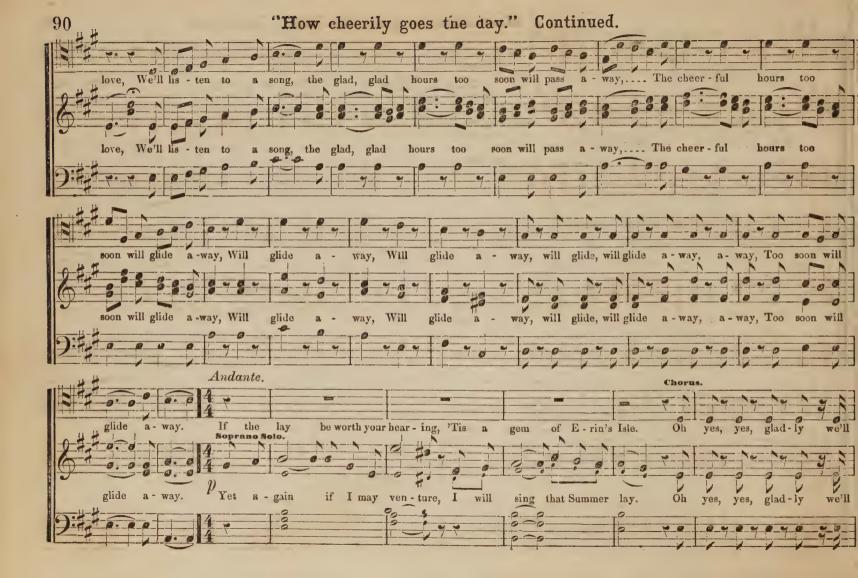


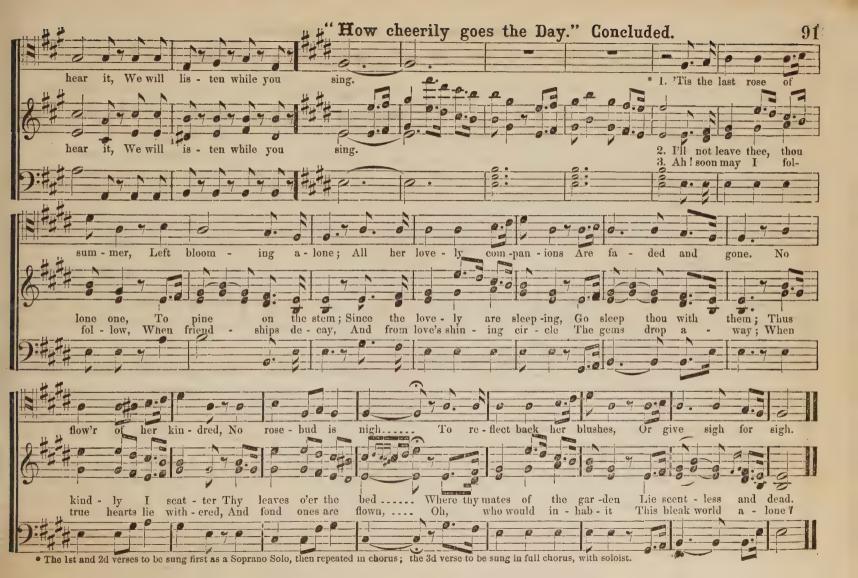












MISCELLANEOUS DIRECTIONS.

- 1. Maintain a perfectly erect but easy position of the body while singing.
 - 2. Open the mouth naturally but freely.
- 3. In taking breath, make as little noise as possible; do it quickly, and without any change in the position of the mouth.
 - 4. Take breath no more frequently than is necessary.
- 5. Never breathe between the syllables of a word; between an adverb and the word it qualifies; between an adjective and its substantive, or at any place which would destroy the meaning.
- 6. The emission of tone should be firm and decided: there should be no hesitancy or drawling, and the tone should be attacked with precision. Avoid striking below the true sound and sliding up to it,—as, from five to eight, &c.,—which is quite a common fault.
- 7. Aim to produce a pure, full, free, resonant tone: this can be done only by an unconstrained use of the appropriate organs of sound.
 - 8. Strive not so much to produce power, as breadth and volume.
- 9. As the vowels are the only singing sounds, they should be formed with great care and accuracy, and prolonged from beginning to end without the slightest change in the position of the vocal or speech organs.
- 10. The common fault of passing from the radical and dwelling upon the vanishing sounds, should be carefully avoided. Thus, the word "great," for example, is often sung "grea-ee-t," instead of "grea-t," and "fa-ee-t," instead of "fa-te," &c.

CONSONANTS AND ARTICULATION.

11. The importance of a good articulation can hardly be over-estimated; especially in sacred or devotional music. Articulation is dependant upon the consonants, which should be delivered very distinctly, and with great precision. There are comparatively few persons who sing intelligibly; and it is owing in a great measure to the feeble, sluggish and indifferent manner in which the consonants are uttered.

PRONUNCIATION OF THE WORDS "THE," "MY," &c.

- 12. The the indefinite article (A) is often incorrectly pronounced with the sound represented by the letter A in such words as "hate," "mate," &c. The correct sound is like the sound of U in such words as "up," "but," &c.
- 13. The indefinite article (The), when it occurs before a word beginning with a vowel, should have the long sound of E in "relate"; before a word beginning with a consonant, it should have the same sound as the indefinite article (A), as: thā house, thā man, thā word, &c.
- 14. The word "my" should always be pronounced with the short sound of I, unless in emphatic expression, or in solemn style; and in the latter only in phrases directly associated with solemnity, as in the following: "My God." Familiar phrases, even in serious or solemn style, should retain the short sound of Y; thus: "My hand, my heart," not, "My hand," nor "Me hand."

THE TERMINATION, "ED,"

I5. In chanting, the "ed" should always be pronounced as a separate syllable; in singing, it should be pronounced or omitted as the metre requires.

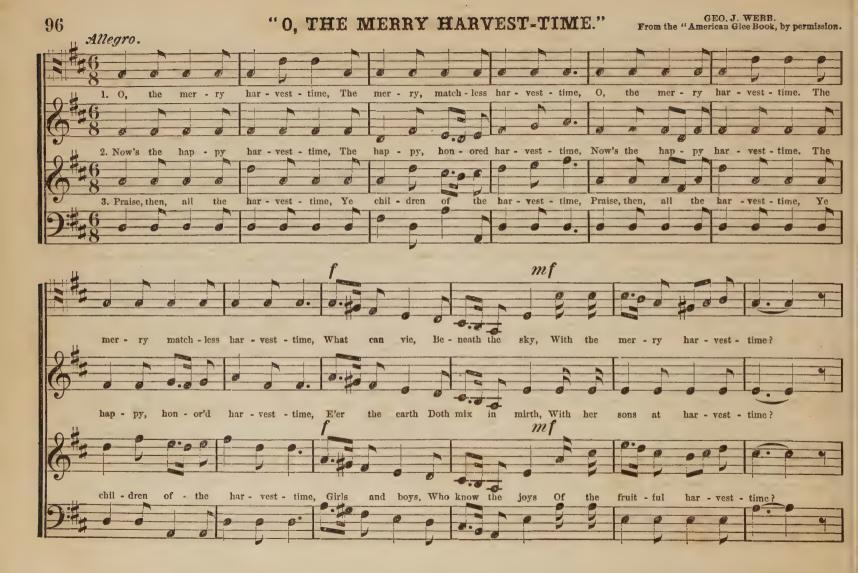
THE WORDS-GUIDE, GUARD, REGARD, SKY, KIND.

- 16. "These, in cultivated usage, are pronounced with a slight sound of Y, following G and H." The omission of this sound characterizes the local usage of Scotland and New England. The local mode has, no doubt, the sanction of reason and system; but general custom is the only law of spoken language.
- 17. There is nothing which adds a greater charm to music than a pure, chaste and distinct pronunciation of the language. Observe the same laws in regard to accent, emphasis, &c., that should be observed in good reading; for it is these alone that give force, dignity and character to language.



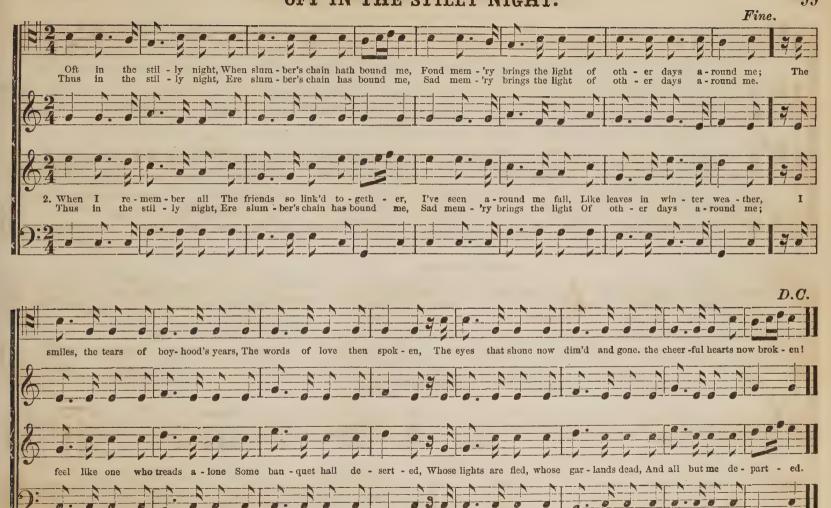






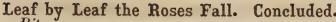














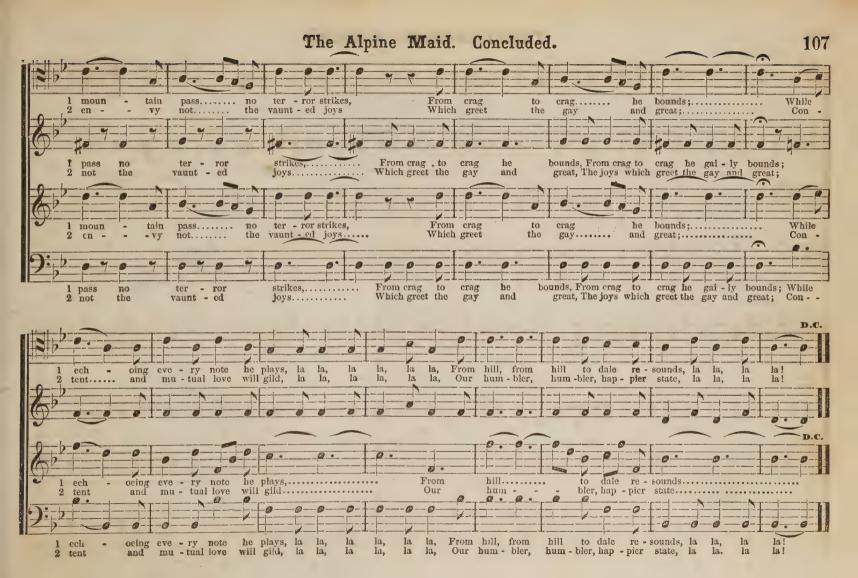


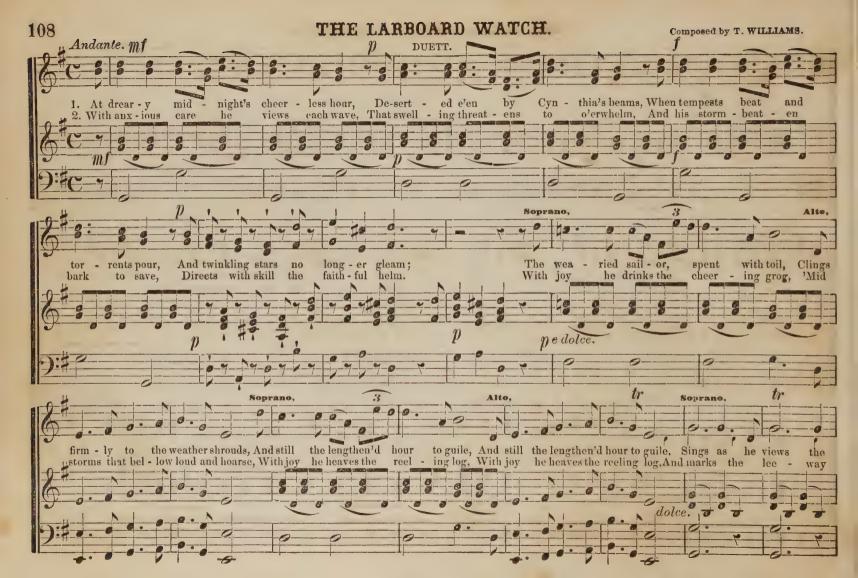


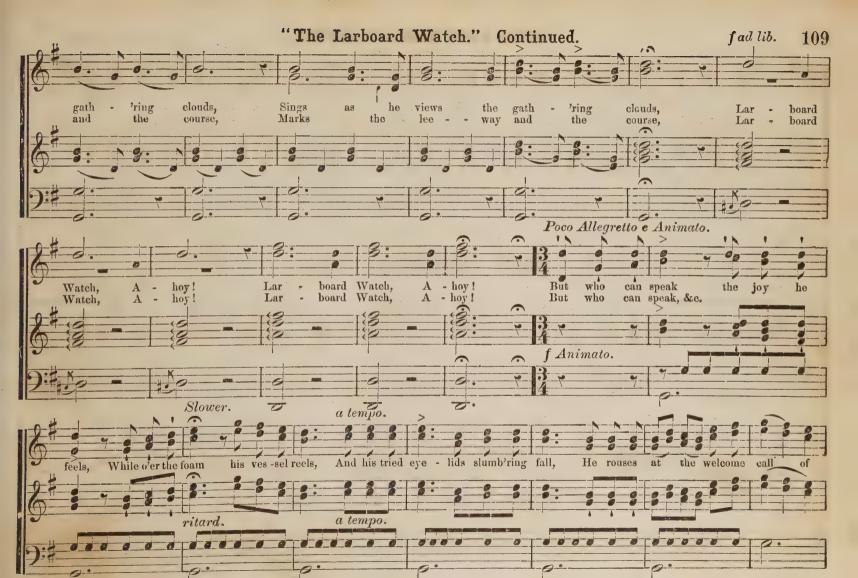




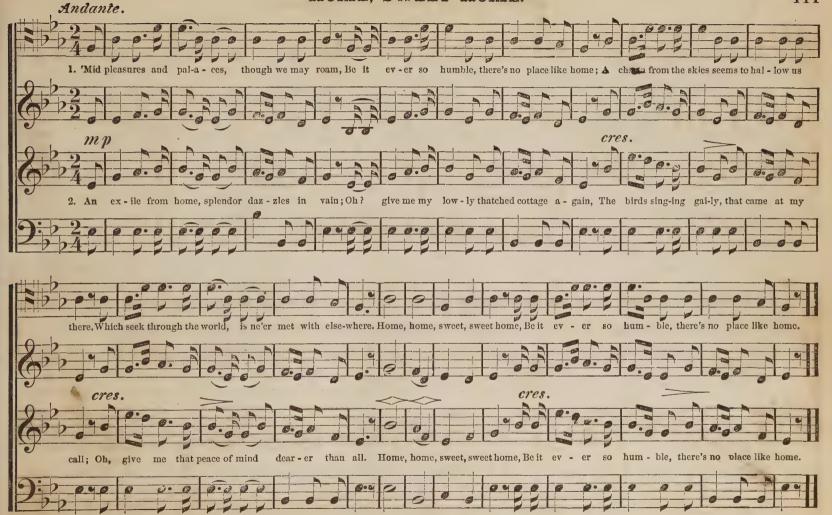








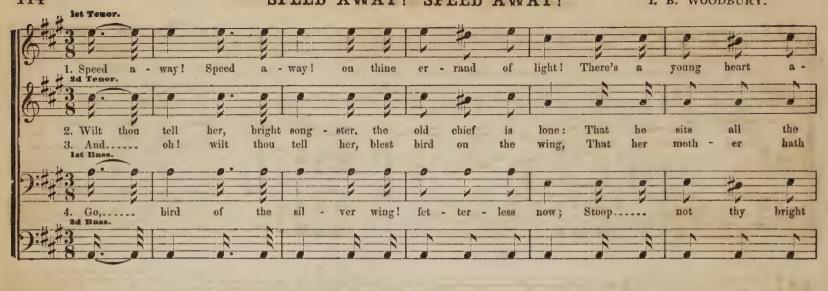


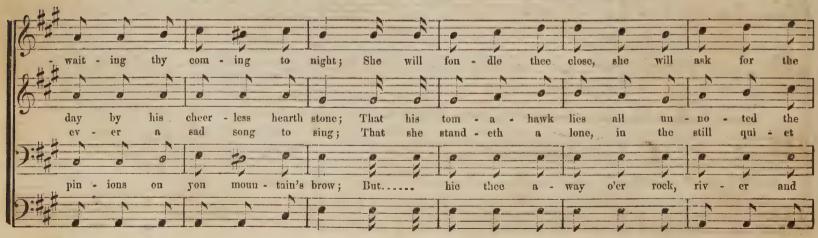


RED, WHITE AND BLUE.





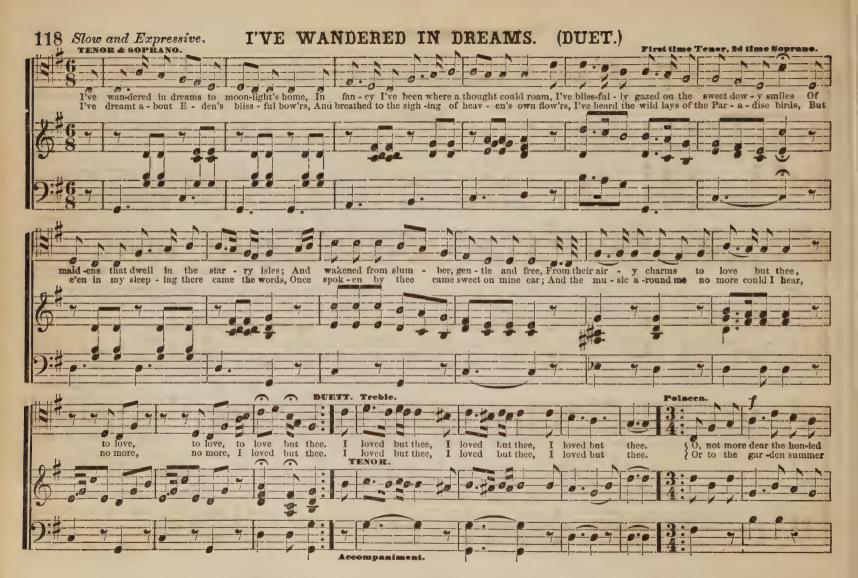


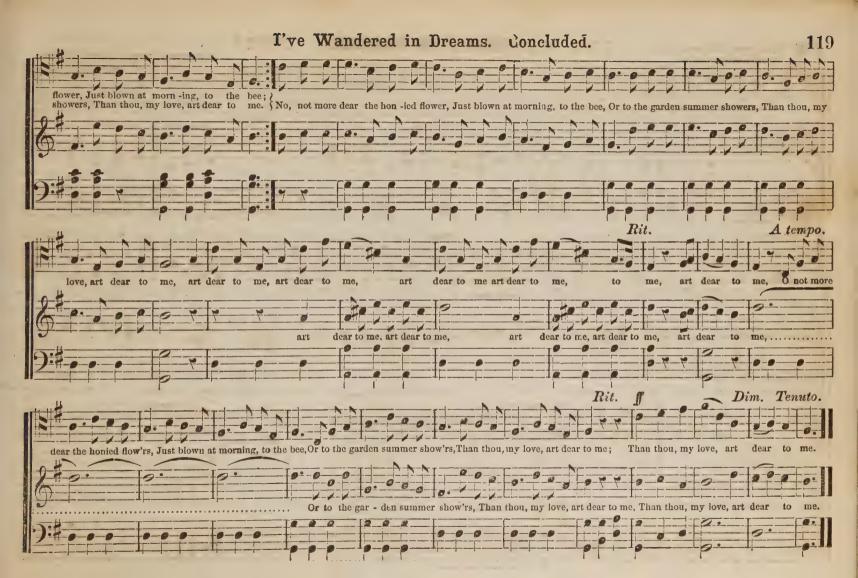




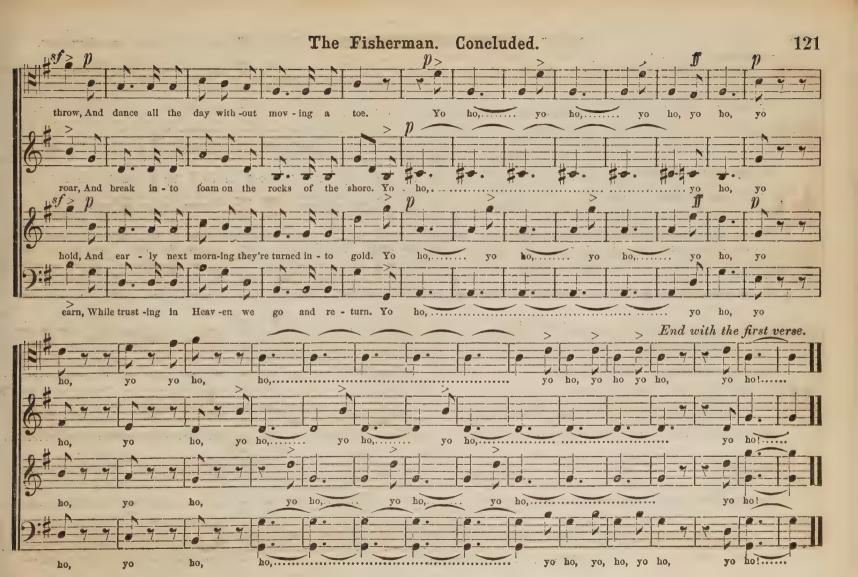






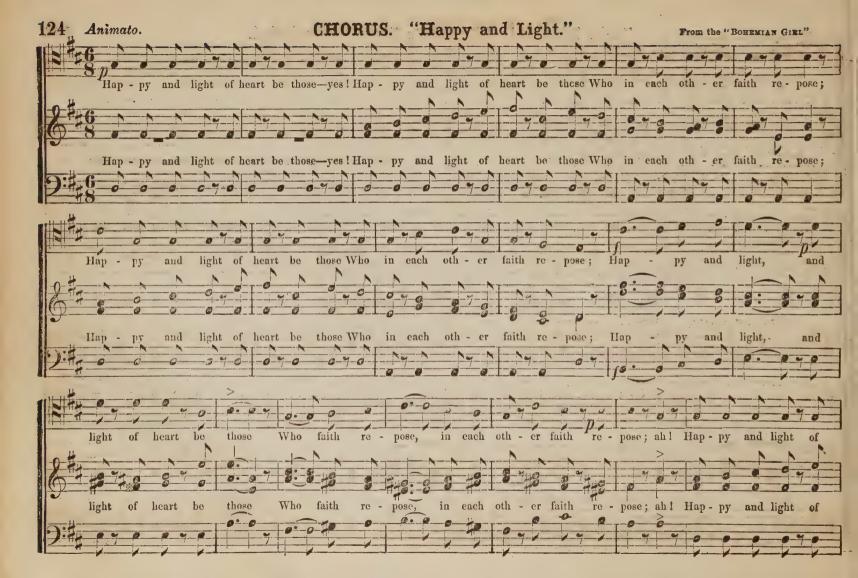






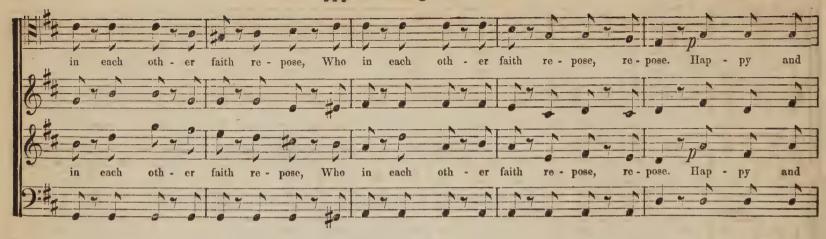








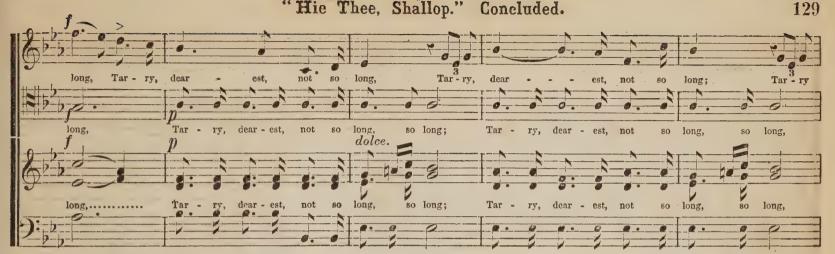
"Happy and Light." Concluded.









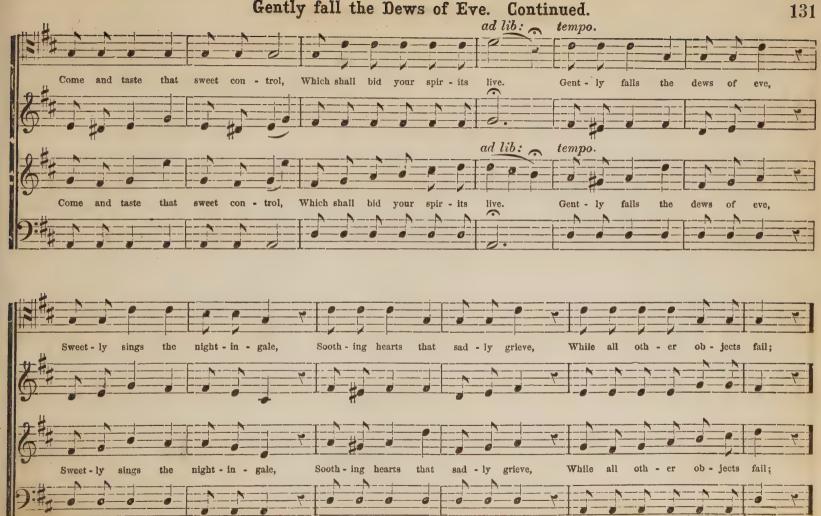


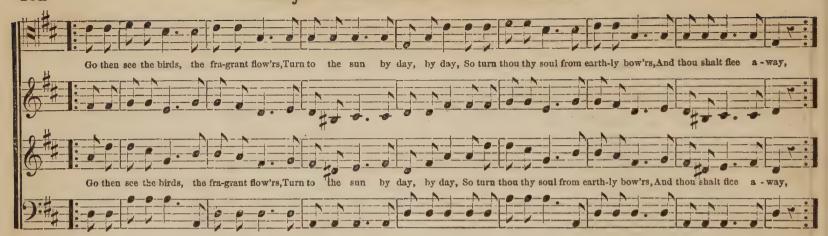


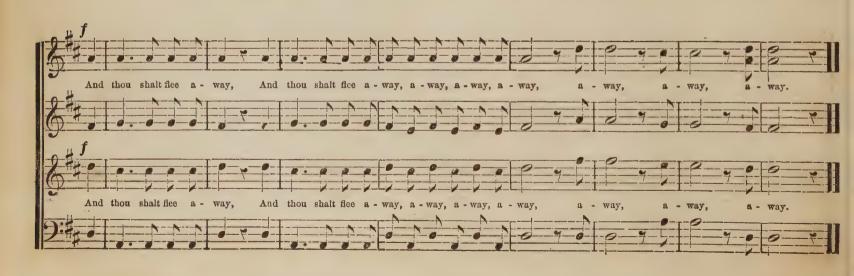
















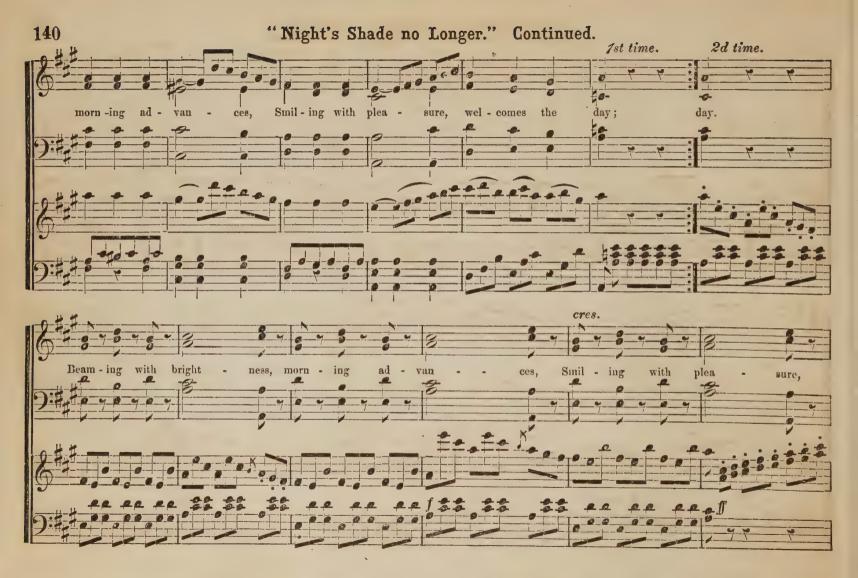




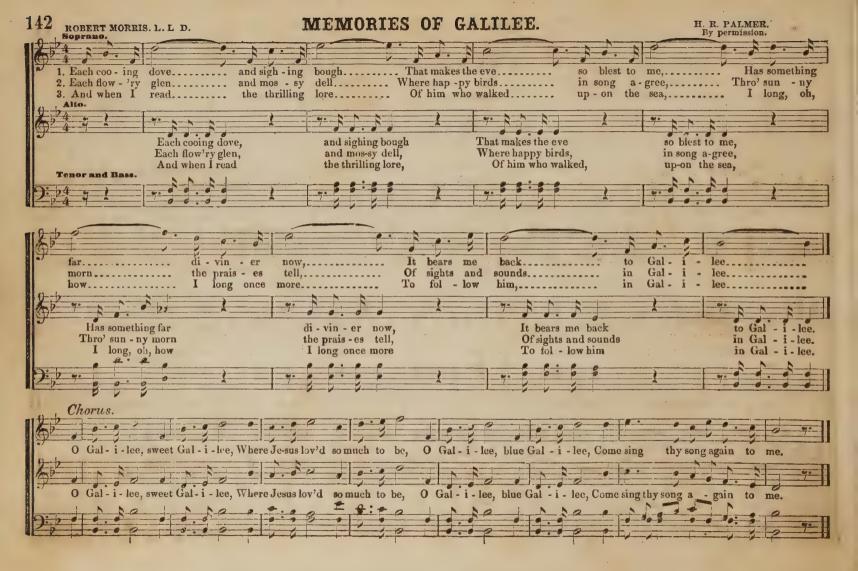












CHURCH MUSIC.

PART II.

FINLEY. L. M.



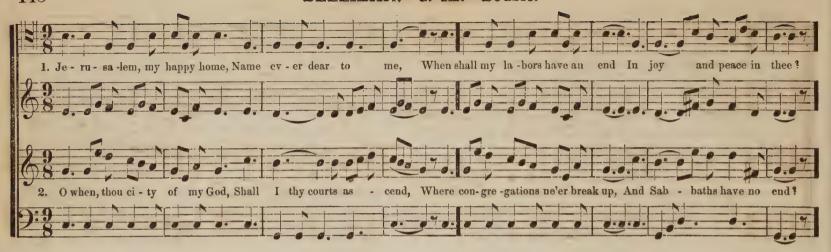


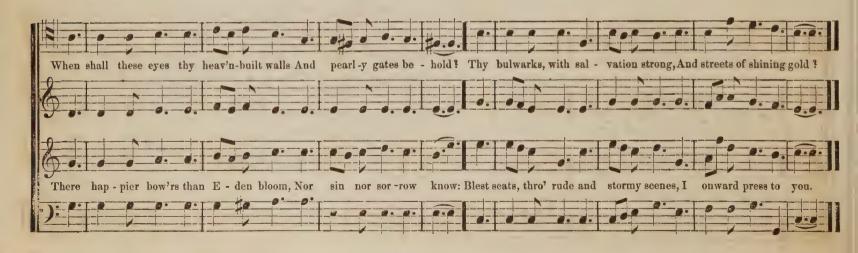
OLD CONTINENTAL TUNE.



roe. O-ver the hills where spi - - - ces grow.





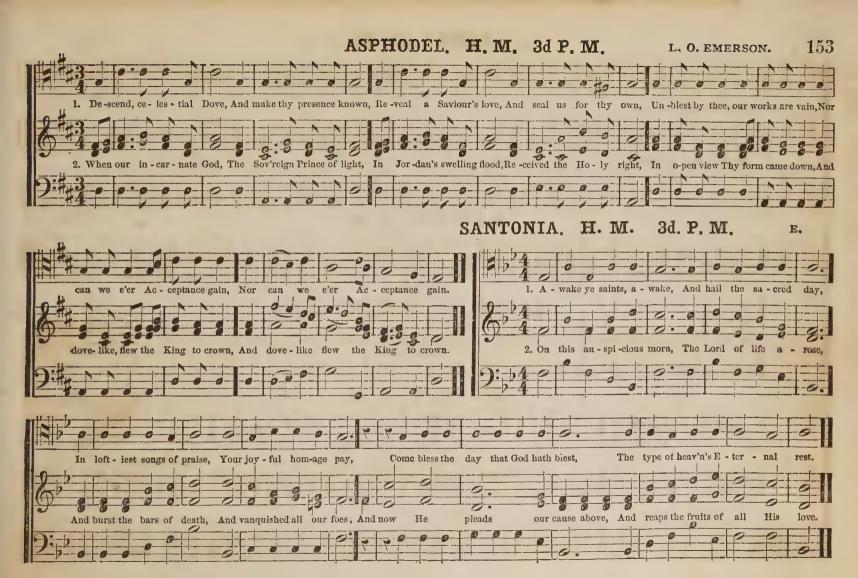












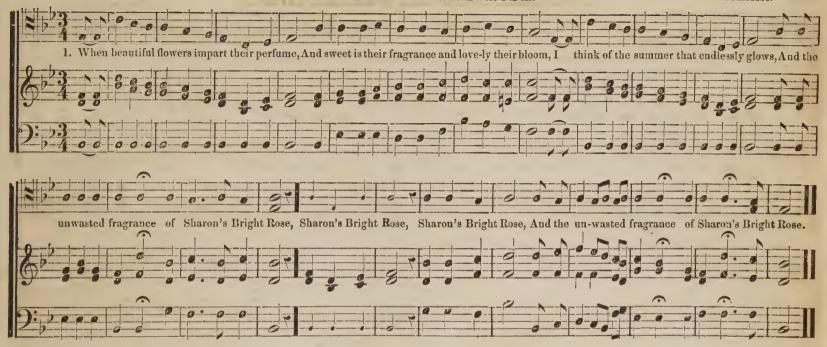








Now here's my heart, and here's my hand, To meet you in that heavenly land, Where we shall part no more, Where we shall part no more.



Of the home of my Saviour, of joys that await The spirits that pass thro' the bright pearly gate, Of the anthems of rapture unceasing and high, The beautiful chorus that gladdens the sky. Cho. Gladdens the sky, &c.

I see that the flowers of earth fade away, And all human pleasures at last will decay, The blight and the mildew will fall on the flowers, And hoar frost will cover the sweet summer bowers. And drink the still waters of pleasure serene. Cho. Sweet summer bowers, &c.

* 11s, by omitting the Chorus.

But the beautiful mansion that lies far away, Knows not a chill wind or cold wintry day, The blight and the mildew come not to that shore, Where the freshness of summer is seen evermore. Cho. Seen evermore, &c.

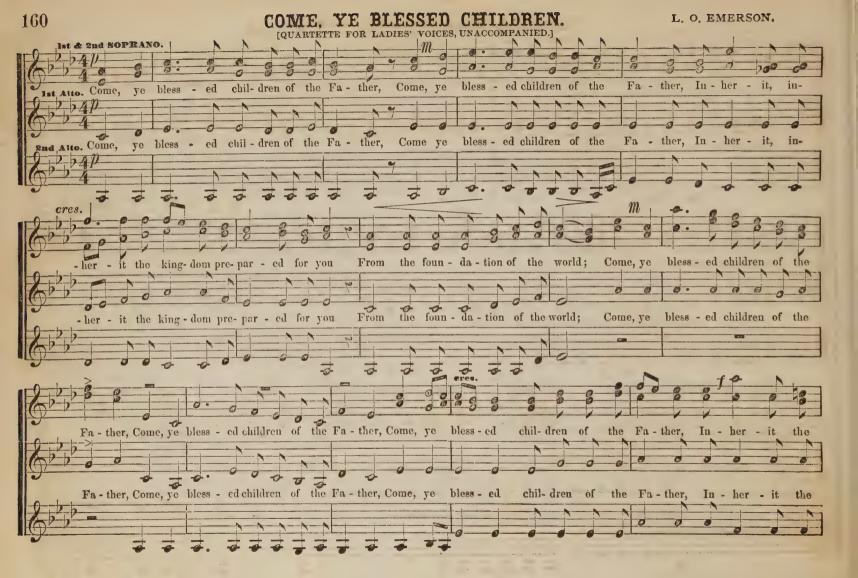
'Tis the home of the ransomed, the land of the blest. Where the pilgrim shall enter a glorious rest, To wander in gladuess the pastures of green,

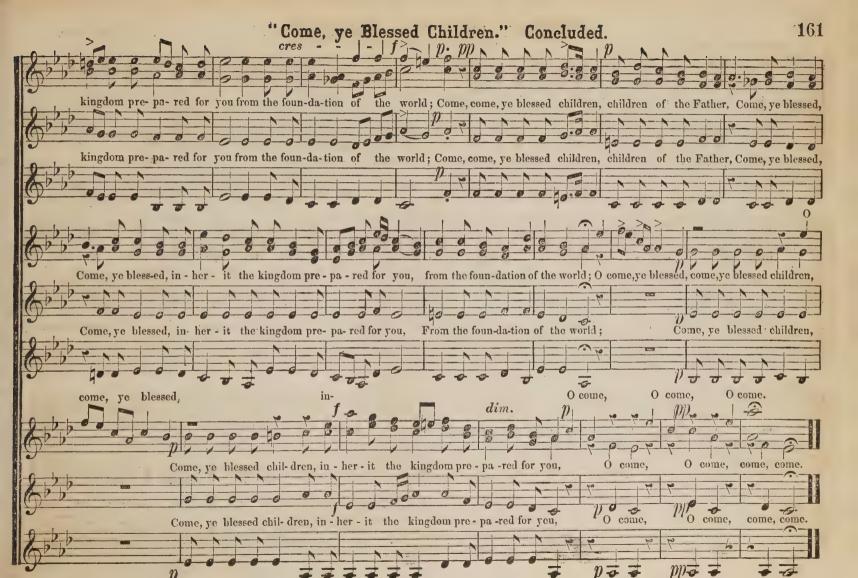
Cho. Pleasure serene, &co.

'Tis the home that our Saviour has gone to prepare. No heart can conceive of the blessedness there. Of the unending glory awaiting the just, When in Jesus' own likeness they rise from the dust.

Cho. Rise from the dust, &c.

We bless thee, our Saviour, who call'st us to share The beautiful home thou hast gone to prepare. We hope in thy mercy, that washed from our sin. Thro' the gates of the city, we may all enter in. Cho. All enter in, &c.

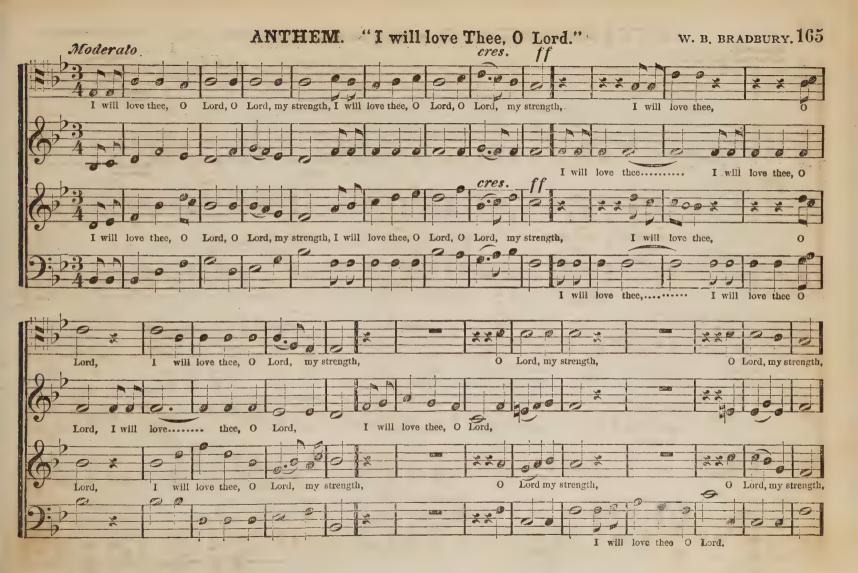






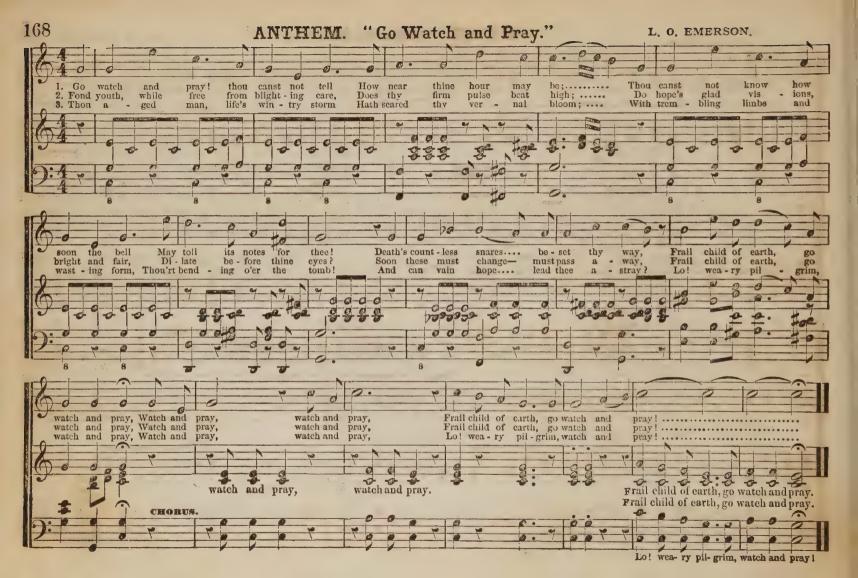










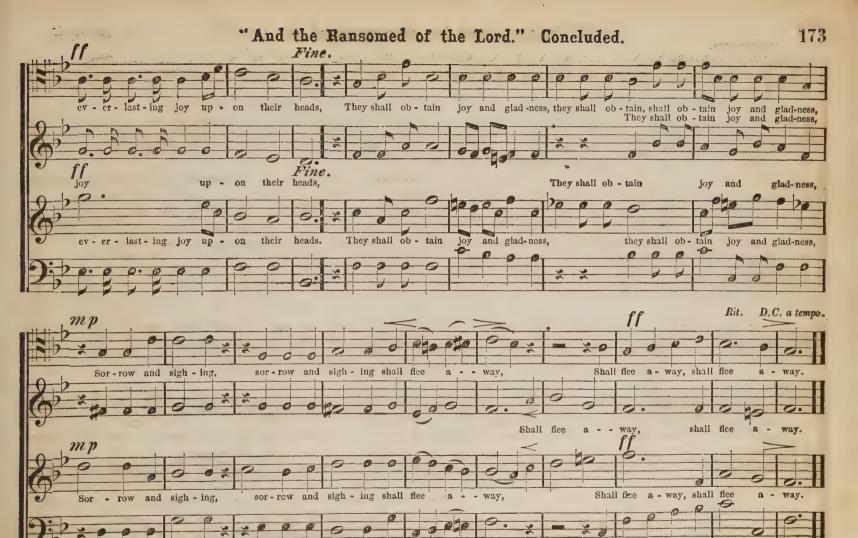










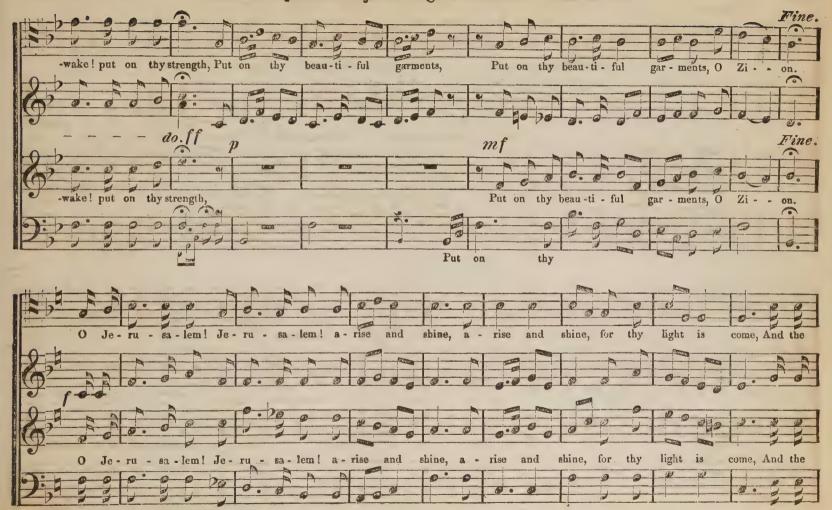


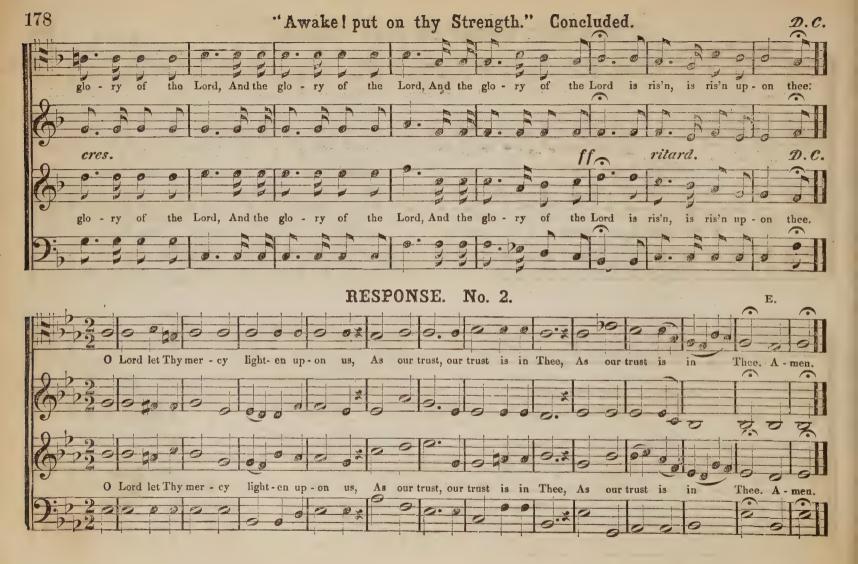


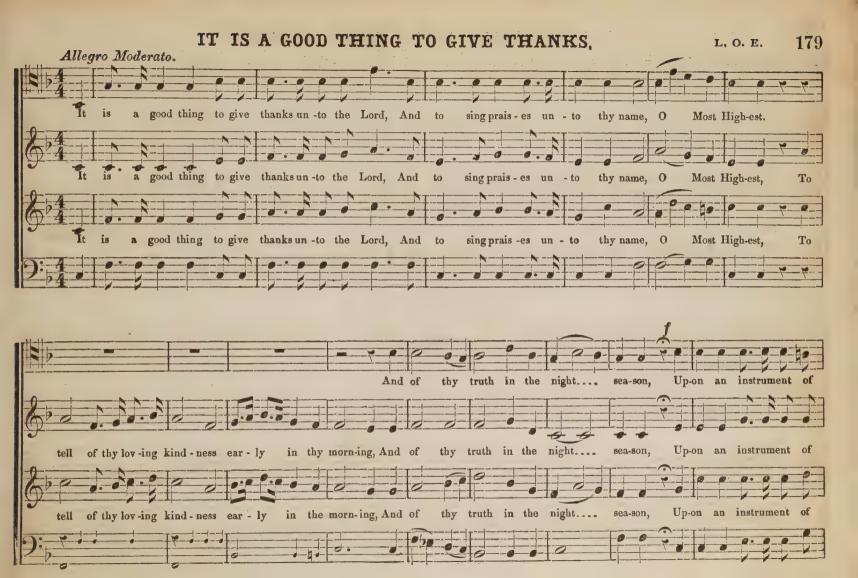


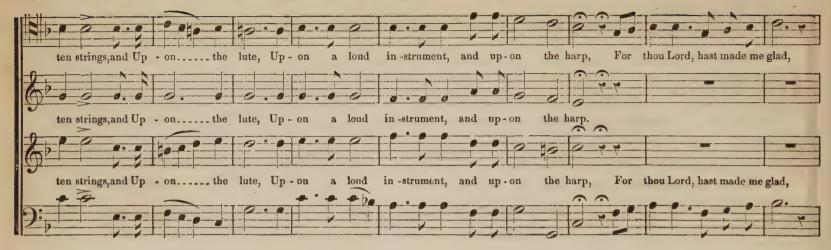


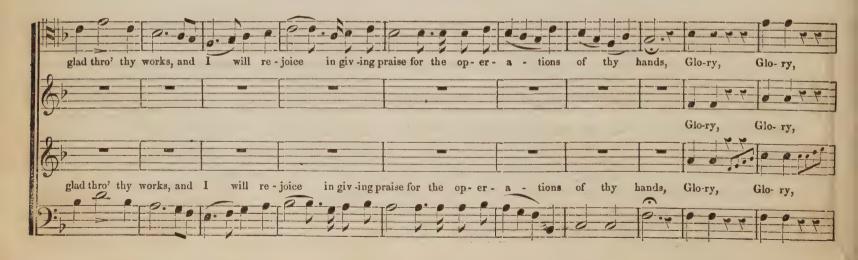


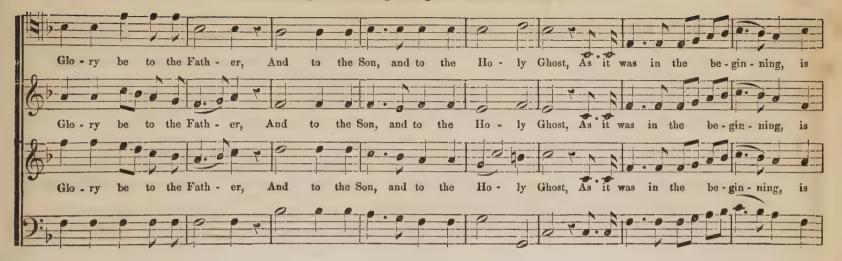


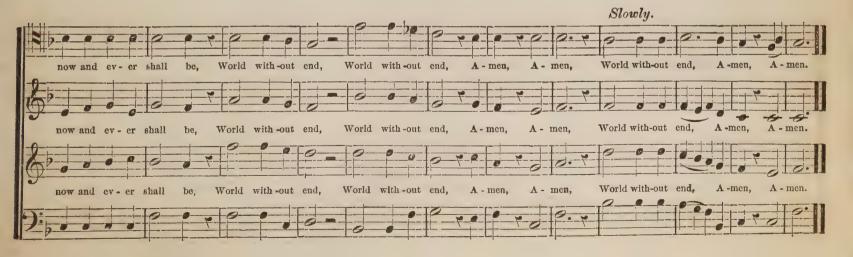


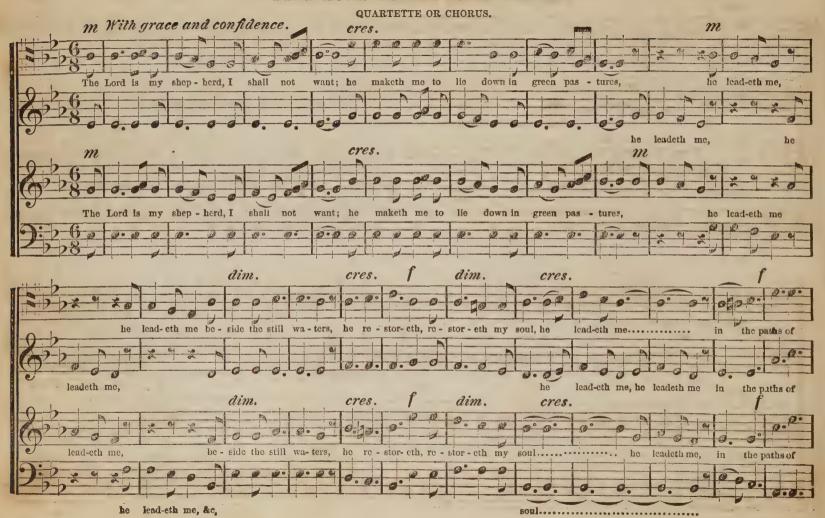


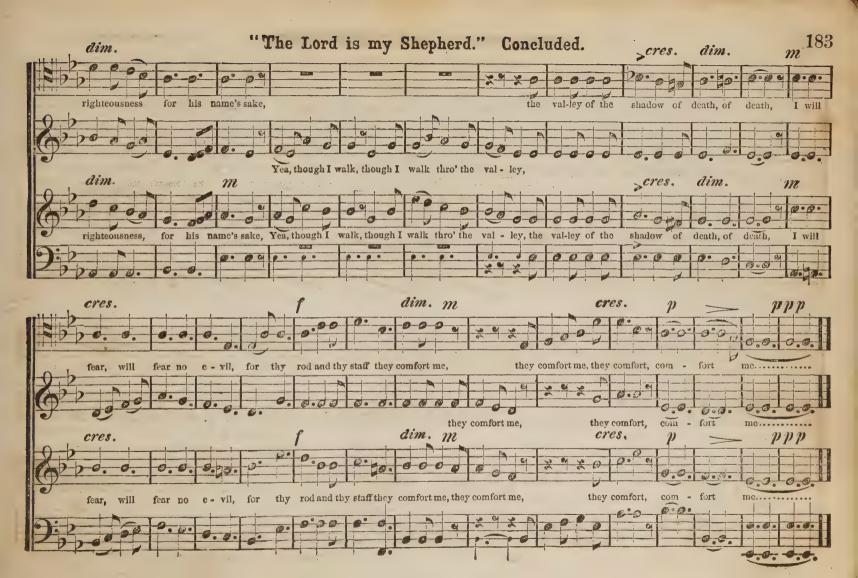












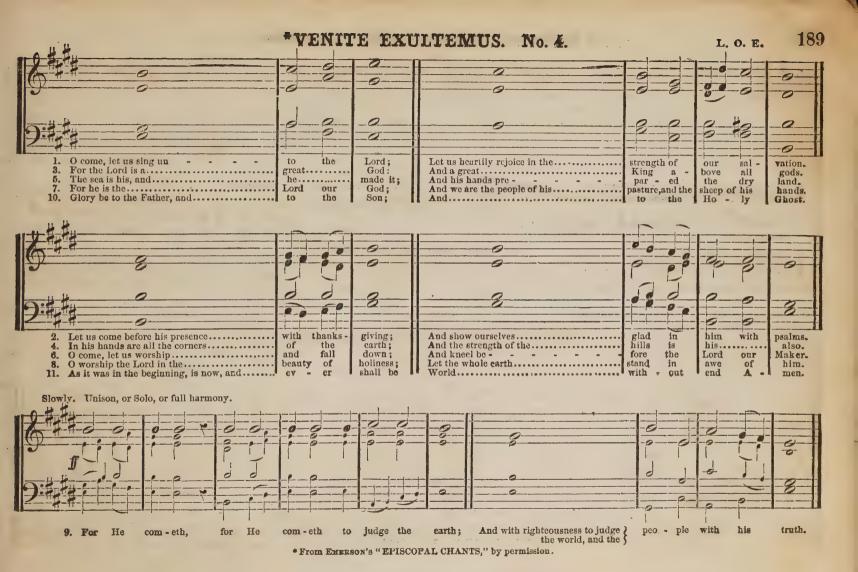


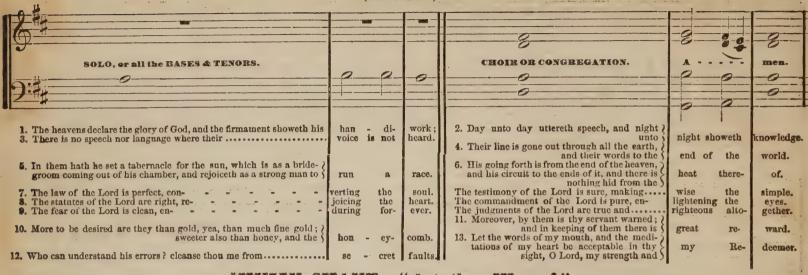












*HYMN CHANT. "Art thou Weary?"







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